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NASCA GRAVELOTS IN THE UHLE COLLECTION FROM THE ICA VALLEY, PERU

by

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Amherst, 1970

PREFACE

This monograph is an outgrowth of research begun in 1962 when I was a graduate student at the University of California at Berkeley. At that time I began an analysis of the Nasca gravelots in the Uhle Collection under the able supervision of Dr. John H. Rowe. He and Mr. Lawrence E. Dawson of the Lowie Museum of Anthropology introduced me to seriational techniques and ceramic analysis and taught me much about the Nasca style. Dr. Dorothy Menzel also gave freely of her time. I am very grateful to all three of these individuals for the training and insight with which they provided me.

My research at Berkeley centered around a seriation of the Nasca gravelots which eventually allowed me to subdivide Phase 3 of the style and provide time dimension to Phase 4. This has been published (Proulx, 1968) along with an analysis of the local differences in the style between the Ica and Nasca Valleys. As a by-product of this work, I accumulated a great amount of detailed information on the individual vessels in the gravelots which may be of value to scholars working with similar collections. I also felt it unfortunate that the gravelots had never been published and illustrated in their entirety. I had taken color slides of all of the vessels while I was in Berkeley, and the plates accompanying this

study are derived from these.

The introductory chapter on Uhle's work in the valley and the discovery of the style was researched and written sporadically between the years 1966 and 1970. Although John H. Rowe has provided an excellent summary of Uhle's fieldwork (Rowe, 1954), he did not give a detailed account of Uhle's work in each valley or site that he excavated. I had been exposed to Uhle's facinating letters and field notes while at Berkeley, and I had copies made of them before I left. It was mainly from these sources that I was able to piece together Uhle's day by day activities.

I wish to thank Professor Paolo Graziosi of the Museo Nazionale di Antropologia e Etnologia in Florence and Professor P. Sestieri of the Museo Nazionale Preistorico e Etnografico "Luigi Pigorini" in Rome whose help I solicited in attempting to locate some of the missing vessels from the gravelots. I would also like to thank Mr. Ulf Bankmann of Berlin, who was kind enough to examine Uhle's unpublished manuscript "Das Tal von Ica" in the Ibero-Amerikaniches Institut and report on its contents to me.

And, finally, I wish to acknowledge the generous support of the Department of Anthropolcgy of the University of Massachusetts in the publishing of this report, and the Publications Committee for accepting it for the series.

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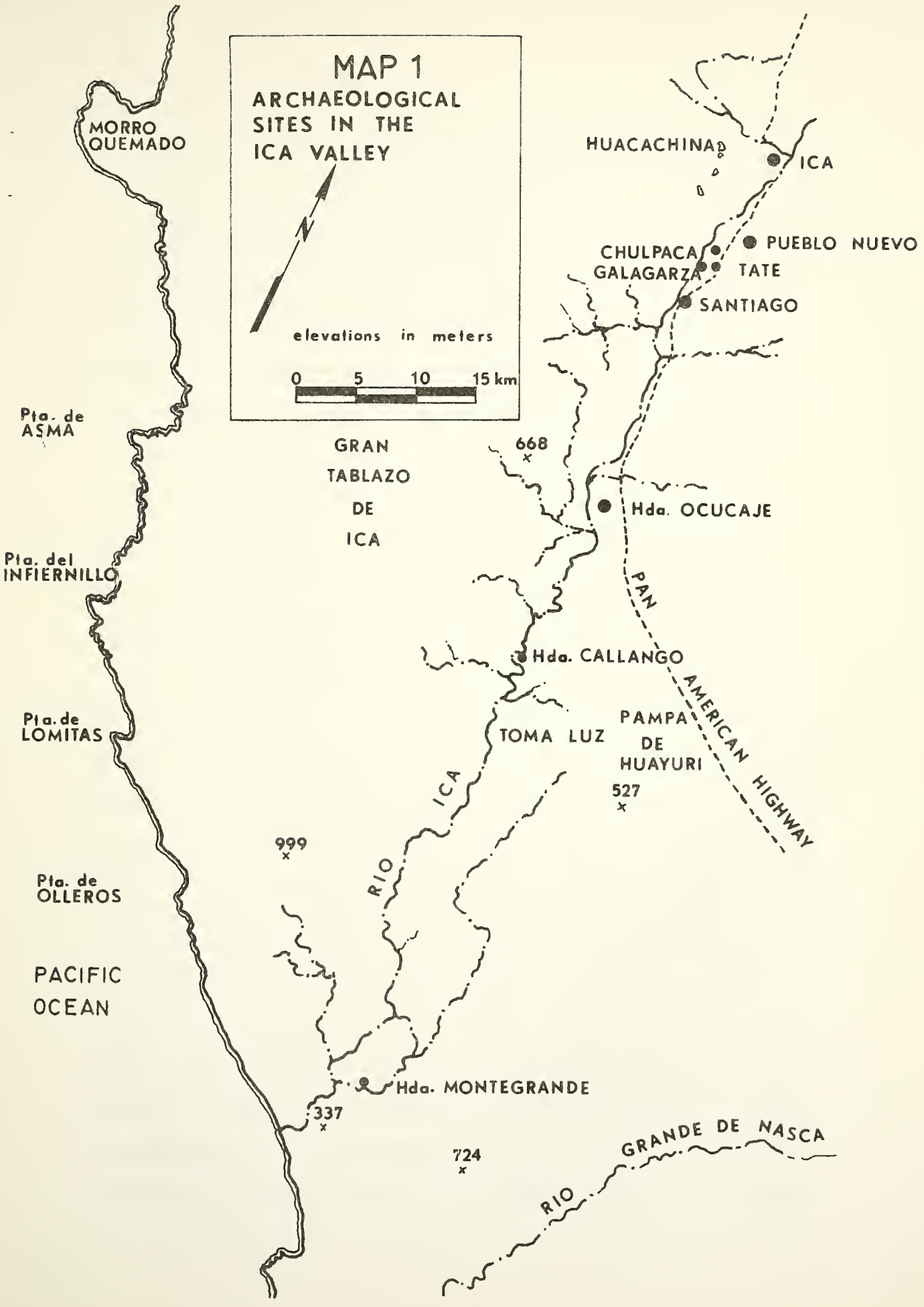

MAP 1
ARCHAEOLOGICAL SITES IN THE ICA VALLEY
elevations in meters
0 5 10 15 km
MORRO QUEMADO
Pta. de ASMA
Pta. del INFIERNILLO
Pta. de LOMITAS
Pta. de OLLEROS
PACIFIC OCEAN
GRAN TABLAZO DE ICA
668
HUACACHINA
ICA
PUEBLO NUEVO
CHULPACA
GALAGARZA
TATE
SANTIAGO
Hda. OCUCAJE
PAN AMERICAN HIGHWAY
Hda. CALLANGO
TOMA LUZ
PAMPA DE HUAYURI
527
999
RIO ICA
Hda. MONTEGRANDE
337
724
RIO GRANDE DE NASCA

INTRODUCTION

The Nasca style is one of the better known pottery traditions of coastal Peru. With its high technical perfection and its esthetic qualities, this polychrome ware is familiar to both archaeologist and collector. Most museums, in this country and abroad, have collections of these vessels sometimes numbering into the hundreds. Unfortunately the bulk of these collections consist of unassociated vessels with little or no known valley or site provenience. Most have been bought from huaqueros (native grave robbers) or private collectors who had little concern about associations or the nature of the graves themselves. There are, however, a few collections which contain complete gravelots of from one to fifteen vessels. One of the largest and best documented of these collections was made in the Ica Valley by the pioneering archaeologist Max Uhle in February of 1901. Uhle was the first to scientifically excavate a Nasca cemetery, and he is credited with having discovered the style. A total of 32 gravelots containing 146 vessels were found in a small area on the Hacienda Ocucaje. These form a part of the extensive Peruvian collections of the Lowie Museum of Anthropology of the University of California at Berkeley. The story of this discovery has never been told, nor has

the collection ever been completely described and illustrated. This monograph will attempt to reconstruct as much as possible of Uhle's archaeological work in the Ica Valley, concentrating on the discovery and excavations of the Nasca gravelots at Ocucaje. The second part will deal with the description of the cemeteries and the contents of the gravelots.

Piecing together the story of Uhle's fieldwork in the Ica Valley was a facinating yet difficult exercise. Most of the information was derived from Uhle's unpublished field catalog and his correspondence with his benefactor, Mrs. Phoebe Apperson Hearst. These documents were collected into ten large folios forming a complete record of Uhle's fieldwork for the University of California. The pages of the folio were numbered only on the right hand side, and this made it necessary for me to refer to the front and reverse sides of a folio page (e.g., Vol. IV, pp. 28 front and reverse).

Although Uhle did not keep a day-to-day diary of his work, he did correspond frequently with Mrs. Hearst. These letters, often numbering 20 pages or more, included descriptions of the geographical aspects of the valley, detailed information on the excavations, sketch maps, personal notes, and at certain intervals the complete field catalog of his finds. Uhle kept meticulous records of the artifacts he discovered and their associations; he

was less careful in describing such information as the position of the objects in the grave, the orientation of the body, the position of the graves in the cemeteries, or even the forms of the graves. He can be partly forgiven for this ommission, for he had several crews working for him, and he probably did not have the time to record all of the information he would have liked. The presence of jealous landowners and the necessity of working quickly and in some cases secretly also affected the quality of the information. In all, 20 letters were written from the Ica Valley between January and August of 1901, providing the bulk of the data for reconstructing Uhle's activities.

Secondary information was obtained from Uhle's published writings (1903, 1906a, 1906b, 1913 and 1914) and from John H. Rowe's biography of Uhle (1954). The 1913 and 1914 publications in particular contained information on the form of the Nasca graves and the discovery of the first cemetery which was lacking in the letters. However, one might question the accuracy of such descriptions written some 12 years after the events occurred.

After he returned to the United States in December of 1901 following his work in Ica, Uhle prepared seven manuscripts dealing with his work in Peru over the preceding two years. These were written in German and were partly translated into English by his wife. One of these

dealt with his work in Ica. The translations were never completed, and the manuscripts, along with Uhle's original plans and ink drawings, were given, after his death, to the Ibero-Amerikaniches Institut in Berlin. Through the kindness of Mr. Ulf Bankmann, a graduate student in Berlin, I have been able to obtain some information on these manuscripts. The manuscript of interest to our discussion is entitled "Das Tal von Ica" and was never translated into English. Uhle's handwritten copy numbered 112 pages, but Dr. Gerdt Kutscher, the director of the Institut, had a typewritten copy made some years ago which condensed the text to 79 pages. The contents are more interpretative and summarizing than descriptive, and there is little, if any, new information provided in it that is not present in the Berkeley manuscripts. Apparently there are about 10 unpublished drawings of grave types and miscellaneous objects that are worthwhile, but not all of these refer to the Nasca cemeteries. The illustrations of the grave types published in Uhle, 1913, are the same as those accompanying this manuscript.

An attempt was made to trace the 20 or more vessels ceded by Uhle to the Italian manager of the Hacienda Ocucaje, Ernesto Mazzei. According to Uhle, Mazzei had made a profession of selling archaeological and ethnological specimens to Italian museums, particularly the museums of his native Florence. Feeling certain that I might have

success in locating the missing vessels in Florence, I wrote to Professor Paolo Graziosi, director of the Museo Nazionale di Antropologia e Etnologia in that city. Some of Mazzei's earlier collections were in this museum, including some skeletal material, but the date of their deposition was listed as 1884, long before Uhle was working in the valley. This collection did contain one Nasca vessel (No. 785), according to Professor Graziosi, but it was not one of the vessels ceded by Uhle. The description in the museum's catalog of this specimen reads "vase made of red earth, very fine, painted with arabesques, very broken, from ancient Peru. Gift of Prof. E. Mazzei."

Professor Graziosi was able to provide some additional biographical information on Ernesto Mazzei, including the dates of his birth and death (1843-1905), place of death (Pisco), and the fact that he was born in Florence of a noble family. The museum records indicated that Mazzei had sold or donated other specimens to the Museo Preistorico e Etnografico di Roma. Taking this lead I wrote to Professor P. Sestieri of the Museo Nazionale Preistorico Etnografico "Luigi Pigorini" in Rome. Unfortunately, he was not able to help me; the specimens were not in this museum either. To date I have been unsuccessful in tracking them down. Perhaps they never did reach Italy.

The first part of this monograph is an attempt to

reconstruct Uhle's archaeological work in the Ica Valley. Only the information dealing with the discovery and excavation of the Nesca materials is discussed in detail, and the information brought in about the other sites is not complete and is presented only for the sake of continuity. Other researchers, more familiar than myself with these later styles and the sites where they were found, are in a better position to publish this information in the future.

The pottery analysis and gravelot description presented in the second part of this monograph was accomplished primarily between the years 1962 and 1964 as part of a graduate research project at the University of California. Although the seriational study of shape and design elements which formed the main emphasis of the research has been published elsewhere (Proulx, 1968), the technical data that were collected as a by-product have not appeared in print. Information on vessel shape, design motif, number of colors used, measurements, condition of vessel, outstanding features and illustrated sources of each vessel will be presented. It is hoped that this information, along with illustrations of the gravelots and allied data, will be of value to other researchers working with Nasca pottery as well as providing the first complete documentation of these important gravelot associations.

THE DISCOVERY OF THE NASCA STYLE

Of February 3, 1901 Max Uhle began excavations in the first documented Nasca cemetery, thereby becoming the "discoverer" of the Nasca style. This event took place on the arid desert of the Ocucaje Hacienda, within the Ica Valley of southern Peru. Although we now know that the center of the amazing civilization that produced this pottery was in the adjoining Nasca Valley, the Ica cemeteries have provided the best collection of documented Nasca gravelots in existence. The discovery culminated a long search by Uhle for the origin of this beautiful style, specimens of which he had first seen in Europe.

Knowledge of the existence of the Nasca style was not completely lacking before Uhle's time, for there were a few vessels of this type present in some of the European and Peruvian collections. One of the first collections of Peruvian pottery to reach the continent was made by Captain Francois Joseph Amedes de Campe de Rosamel, a Frenchman, who stopped in Ica in 1842 during a trip around the world. The collection which he purchased there contained five Nasca specimens which were subsequently deposited in the provincial Museum at Boulogue-sur-Mer in France. Unfortunately it remained unnoticed there until 1898 when Jules Hamy described the collection in an article (Hamy, 1898).

In 1880 the first illustrated specimen of Nasca pottery was published in Charles Weiner's Pérou et Bolivie (p. 627), but the caption erroneously states that it was found at Recuay. In 1881 another large collection of Peruvian vessels belonging to Doctor Jose Mariano Macedo was transported to Europe with the purpose of finding a buyer. It was displayed in Paris and was eventually purchased by the Museum für Völkerkunde in Berlin in 1882. The collection included three Nasca vessels according to the catalog prepared by Hamy (1881). One of the vessels was illustrated in an article on the collection in the following year (Hamy, 1882).

In 1888 the Museum für Völkerkunde purchased another group of Peruvian pottery, the Centeno Collection, which contained two more vessels of this type, giving the museum a total of five. Four of the five are illustrated in Seler, 1893 (Plate 7, Nos. 12, 13, and 14; Plate 14, No. 19). Thus there were at least 10 vessels present in Europe before 1890. It was the five vessels in the collections of the Museum für Völkerkunde that first stimulated Uhle's interest in the style and later drove him to seek it out on the south Peruvian coast.

Friedrich Max Uhle was born in Dresden, Germany on March 25th, 1856.[1] After attending boarding school at St. Afra bei Meissen, he entered the University of Leipzig in 1875. He must have been a good scholar, for

in spite of spending a year in the military and another year at the University of Gottingen, he received his Ph.D. degree at Leipzig in 1880. His degree was in the field of linguistics, but his first job was with the Zoologisches und Anthropologisch-Ethnographisches Museum in Dresden where he remained from 1881 to 1888. Rowe maintains that while in Dresden Uhle became friends with Alphons Stübel, one of the leading Peruvianists of that day. It was at this time that Uhle first took an interest in the South American area.

In 1888 Uhle accepted a position as an assistant at the Museum für Völkerkunde in Berlin, and hence his contact with the Nasca vessels there. Several of these were not very good examples of the style, and Uhle remembered only two or three of them. One of these appears to have been a flaring bowl painted with a mythical Serpentine Creature, which Aldolph Bastian, Uhle's superior, interpreted as being a variation of the feathered serpent deity of the Maya and Aztec. Bastian seems to have influenced Uhle greatly, particularly in the matter of seeing connections between the Andean Area and Mesoamerica. The Nasca pottery intrigued Max. The vessels were reported to have come from Chala or Ica, so it is no surprise to find Uhle conscientiously searching for traces of the style when he finally did begin to work in the Ica Valley in 1900.

Uhle remained with the museum until November of 1892, at which time he undertook his first trip to South America under the auspices of the Prussian government and the museum. His field work was initially in Argentina and Bolivia. He spent the time between 1893 and 1895 in the La Paz-Lake Titicaca area. During most of this time Uhle was in severe financial difficulties pending the transfer of his sponsorship to the University of Pennsylvania. The lack of money impeded his movements, but he accomplished surprisingly much in spite of it. His affiliation with the University of Pennsylvania officially began in March of 1895, and he worked at the site of Tiahuanaco and the Lake Titicaca region until January of 1896 when he moved to the Peruvian coast. Here he began work at the massive site of Pachacamac which occupied him for over a year. The importance of this project cannot be overemphasized, for it was the first time that stratigraphic methods were applied to a Peruvian site. Uhle recognized three cultures here, two of which were pre-Inca.

In 1897 Uhle sailed to the United States, going to Philadelphia where he began work on his Pachacamac report. While he was so occupied, his sponsor, Dr. William Pepper, died suddenly in 1898, leaving Uhle's future plans in doubt. He was fortunately able to find another patron in the person of Mrs. Phoebe Apperson Hearst, who transferred his sponsorship to the University of California in 1900.

Mrs. Hearst (1842-1919) was the wife of Senator George Hearst, who had made a fortune in mining and railroads, and the mother of William Randolph Hearst who built the publishing empire. Among her philanthropic activities was the major expansion of the University of California at Berkeley. Mrs. Hearst was particularly interested in anthropology, and one of her dreams was to set up a "Museum of Man." It was towards this end that in 1895 she began to finance anthropological fieldwork. She supported George Reisner in Egypt, Max Uhle in Peru and other agents who collected for her in Europe and the Mediterranean countries. In September of 1901 the Department of Anthropology and the Museum were formally established, and a building renovated on the Berkeley campus to house the collections.

Uhle's contract with Mrs. Hearst called for an annual salary of 3,500 Francs payable in gold in five installments: January, March, May, August and October.[2] The money was to be deposited in New York from where it was to be sent, via William Grace and Co., to Lima. Apparently Uhle had to take all of his expenses from this amount. The original contract probably was not meant to last more than a year, but it was renewed by Mrs. Hearst until 1905.

Even before the sponsorship transactions were completed, Uhle was already back in Peru, beginning work in the Moche Valley on the north coast in August of 1899. The Moche

gravelots he excavated near the Huaca de la Luna are among the best documented in the world, and Uhle was justifiably proud of his achievements there, which he rated as equal in importance to his subsequent discovery of the Nasca style.

In April of 1900 Uhle worked in the highlands, particularly near Huamachuco. In July he returned to the coast, attending to expedition affairs in Lima and making visits to archaeological sites in the vicinity of the capital. He moved to the Chincha Valley in September where he worked until December. From here he returned briefly to Lima and then on to the Ica Valley where his great discovery was to be made.

The preparations for the work in Ica began in Lima, where we find Uhle in December of 1900. On December 10th he left Callao by steamer for the port of Pisco on the south coast. This trip probably took only one day, for he arrived in the town of Ica on December 12th, having traveled there from Pisco on the railroad which at that time connected the two cities.[3] It was midsummer in Peru. Uhle reported that the temperature reached 95 degrees in the early afternoon hours.[4] Ica was a curious valley, for the river flowed basically north to south, while the others he had investigated flowed westward toward the sea. The river was dry in spite of it being the rainy season in the highlands; this, however, is not unusual. Hammel

(1962) reports that the Ica River was one of four in Peru that was completely dry in 1956. The main part of the river had its source in the highlands, but it was fed by a number of tributaries which infrequently held water.

> The geological structure of the valley between Huamani and Ocucaje is that of a great rock basin. Water enters it in the main stream as well as from several tributary valleys which come in at right angles from the main Andean chain and is contained by a series of relatively impermeable rock formations. All of the water draining into the basin has but a single exit--the canyon of La Pena. Until recently the most important result of the basin-like structure of the valley was the maintenance of a very high water table above La Pena and a steady drainage of underground water from that area into the Ocucaje Basin throughout the year (Hammel, 1962, p. 13).

Uhle was aware of the subterranean filtrations and mentions it in several of his letters. A large irrigation canal, known as the Chirana, originated at the Hacienda Huamani above the town of Ica and paralleled the river for over 25 kilometers.[5] Uhle discusses the probable Incaic origin of the Chirana and blames it for much of the lack of water in the lower valley.

The main crops in the valley in 1901 according to Uhle were grapes, cotton and alfalfa.[6] In addition to these there were figs, dates, watermelon, and vegetables.[7] About 17,000 hectares were under cultivation at that time, with cotton beginning to replace grapes as the cash crop.[8] Vineyards still dominated the greatest acreage, and 250

stills were present in the valley for the production of wine and Pisco (a local grape brandy). About two-thirds to three-fourths of the land was held by large landowners, often foreigners. Italians were particularly prevalent throughout the area.

The summer climate in Ica is hot and dry with quite a bit of sunshine. Nights are cool. Garua, a light drizzle, is present throughout the year, but is heavier in the winter months, at which time fog covers much of the lower valley area during the night and early morning hours. Uhle's notes and photographs depict the presence of large groves of algarroba and/or huarango trees in many parts of the valley which are almost barren today. The loss of these trees can probably be attributed to two causes: the drying up of the subterranean water sources, and the use of the trees by man for house construction and firewood.

Upon reaching the valley, Uhle spent an unknown amount of time in the city of Ica completing the outfitting of his expedition. He had brought some equipment from Lima, but many of the expendable supplies had to be bought locally. Uhle reported that a certain amount of deterioration had taken place in Ica since the war with Chile (1879-1883), and later internal problems within Peru had not remedied the situation. As late as January 7th, all of the mules and horses that were needed had not

been purchased. He blamed the scarcity of these animals on the Chileans who had taken many of them when they controlled this part of Peru during the war.[9] Neglect had caused what little grazing land was present in the valley to shrink even further, and as a result pack animals were scarce and expensive.

We are not told explicitly the manner in which Uhle hired his workmen. He did have a huaquero, probably brought from Lima or perhaps Chincha, who acted as supervisor for the local labor. This man was paid 35 Francs a month, but the letters are unclear as to just how long he worked with Uhle in the valley.[10] The numbers of workmen varied from one site to another. At one point he had 10 to 12 workmen laboring at the same time.

Even before he had acquired all of the necessary supplies, Uhle began excavations near the city of Ica in mid-December. He worked briefly at Sites X and Y at Galagarza, about 9 kilometers south of Ica. Soon afterward he had moved to Chulpaca (Site M) where he began excavations in a small cemetery. The graves here were 4 to 5 meters deep, covered by a 1½ meter layer of vegetable refuse, which, according to Uhle, represented the remains of the roofs of native houses which occupied the site over the past few centuries. By January 7th, the date of his first letter to Mrs. Hearst, he had uncovered seven mummies, some of which had been buried in pottery

urns.[11] He had more or less completed his work here by January 16th, having found a total of 10 mummies, six of which were deposited in burial urns, the other "three or four" placed directly in the soil. The water table was close to the surface here, and the lower portions of many of the mummies were destroyed. The bodies were flexed into a seated position, enveloped in clothing and textiles, and then placed in the urns. Uhle was struck by the similarity of these to urn burials in Brazil.[12] Along with the mummies were found pottery and other artifacts including some breastplates of gold.

Close by was the settlement of Old Ica, founded by the hidalgo Valverde, which was abandoned, as Uhle explains it, because of frequent damaging earthquakes. Little visible remains of this site could be seen, and Uhle was a little skeptical that this was indeed the old city.[13] Actually Old Ica, located in the pago de Tacaraca about 10 kilometers south of the modern city of Ica, was probably the center of Inca administration in the valley and goes back prior to Spanish times. Menzel (1959) describes it as "a dispersed cluster of monumental buildings, many built on mounds or raised platforms, with little or no evidence of habitation in the spaces between them." The sites of Tajaraca and Tate are also nearby, and both apparently had been under partial control of the Incas at the time of the conquest.

On January 22, 1901 Uhle shipped 13 boxes (Nos. 66-78) weighing 6½ tons to Pisco, where they were put in storage.[14] They contained the results of his work in the Ica Valley up to that point (catalog numbers 4205-4462) and included the 10 mummies, four of the large urns, several objects of gold, wooden objects, and the pottery. The complete listing is not given here, since it is somewhat outside the main focus of this paper.

With the shipment of the artifacts, Uhle began to make preparations for moving farther down the valley. He had purchased, by this time three mules and one ass.[15] He still had not found the interesting style that he had seen in the museum in Berlin, but he had discovered one or two new styles and was beginning to piece together the chronology of the valley. One of these styles (Ica) was similar to one he had found in the Chincha Valley to the north; the other (Ica Epigonal) was derived from the earlier Tiahuanaco pottery. Uhle had already begun to doubt that the Tiahuanaco style is the oldest in Peru and stated that he would like to see less emphasis put on its position as earliest in the chronological record.

On the day that the shipment was made to Pisco (January 22nd), he mentioned that he was preparing to leave for Aguada de Palos and Ocucaje, about 45 kilometers down river from Ica.[16] He had heard stories of interesting ruins and artifacts in that area and wanted to examine that portion

of the valley. His preparations included the transport of barrels of water by ass, for that part of the valley was extremely dry at that time of year. A small mule train of three beasts was assembled to carry his digging implements and personal belongings. Already he had heard disquieting rumors of looting in the lower valley, evidence of which he had frequently encountered in his previous operations.

January 23rd found Uhle at Aguada de Palos, but apparently he did not linger there very long, for he moved on to Ocucaje that same day or the 24th. He had with him a huaquero who had been in his employ since September 20th, and this man acted as supervisor for the men that were hired locally. He did not stop long at Ocucaje on the 24th but continued downriver another 10 to 12 kilometers, making a brief initial survey.[17] On this trip he found traces of ancient acequias in spite of the valley being so dry in that part. He suggested that perhaps the Chirana and increased population growth in the upper valley had caused this part of the valley to become desiccated in recent times. Groves of algarroba trees were present, obtaining moisture from the subterranean filtrations, but everything else was desert. According to the map he made, a number of sites with Late Ica pottery were located, as well as one bearing Ica Epogonal sherds in the vicinity of Oyujaya.

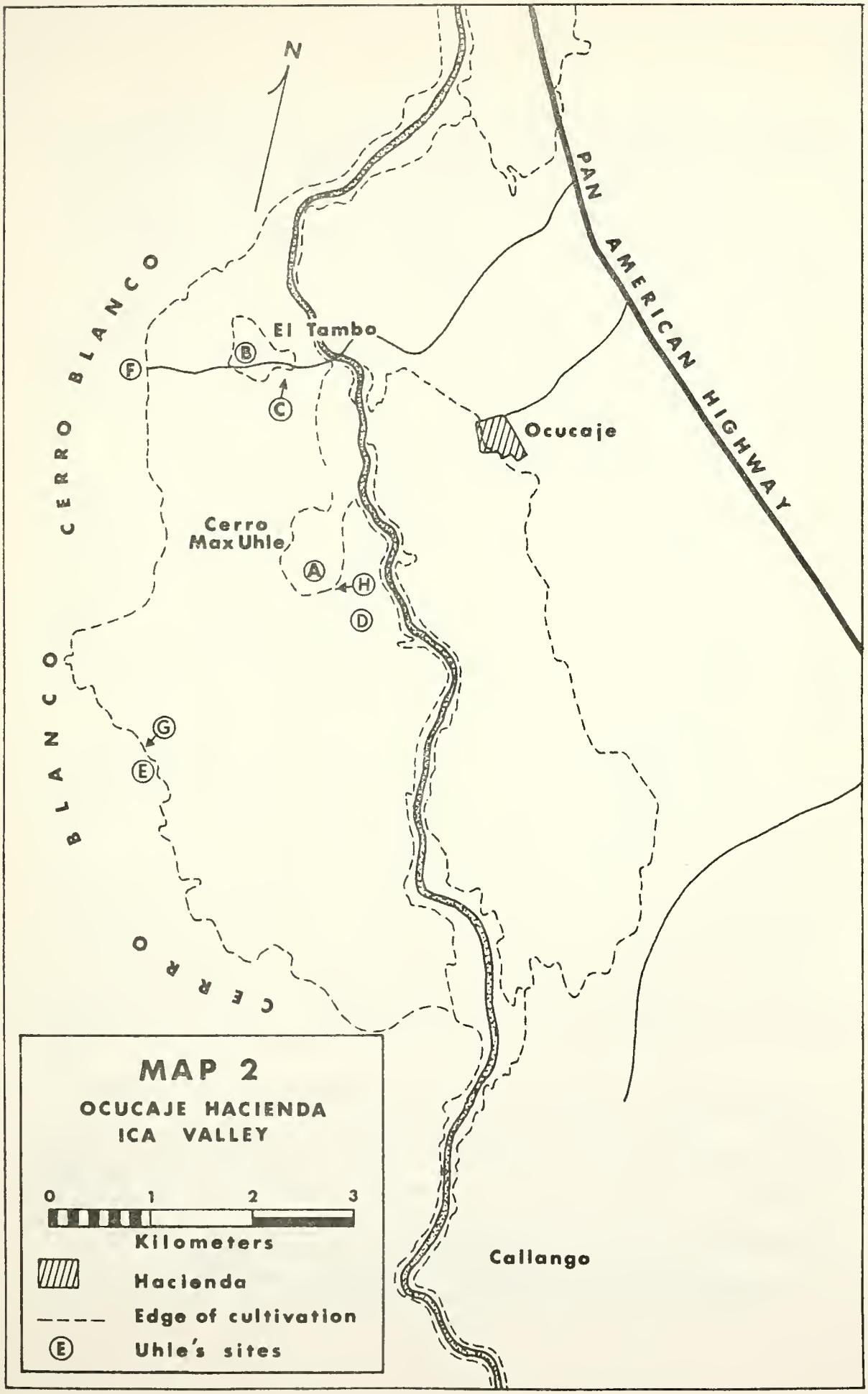
Uhle probably stopped overnight at the Hacienda Ocucaje where he made contact with an old acquaintance of his, Dr. Ernesto Mazzei, who was now manager of the hacienda. Ernesto Mazzei (1843-1905) was born in Florence, Italy of a noble family. He was trained as an oculist, migrated to South America, and practiced in Argentina, Chile, Uruguay, and Bolivia before finally settling in Peru. Uhle had first met him in Bolivia when he was working there between the years 1892 and 1895, and he regarded Mazzei as his friend.[18] Mazzei had made ethnological and archaeological collections in the vicinity of Lima and Cuzco before coming to Ica and renting the hacienda from a Peruvian family. These collections were in part deposited in the Museo Nazionale di Antropologia e Etnologia in Florence and the Museo Pristorico e Etnografico di Roma. During this preliminary contact with his old friend, Mazzei invited Uhle to stay at Ocucaje and make any excavations he desired.[19]

On January 25th, after spending only two days in the lower valley, Uhle returned to the city of Ica in a very distressed condition. He had not yet received his salary of January 1st and was in a financial crisis. He wrote to Mrs. Hearst explaining his need for the money--his expenses in moving to the south coast, the payments due his supervisor and workers, and the money needed for animals and equipment. He had been forced to shut down his operations

until he received credit.[20] Nevertheless he did return to Ocucaje on the 26th and resumed his work. A week later, in a letter dated February 3rd, he acknowledged that he had received payment and thanked his sponsor. Apparently the money had arrived in Lima on January 18th, but Uhle was unaware of it.[21]

Between January 26th and February 3rd Uhle excavated in four different areas at Ocucaje, having accepted Mazzei's invitation to dig on the hacienda. The first area he worked was Site E, located at the foot of Cerro Blanco on the Western side of the valley, in the sandy area outside of the area of cultivation and groves of algarrobas. Nine graves were initially excavated here belonging to the latter part of the Middle Horizon and yielding pottery of the Ica Epigonal style.[22]

Uhle next moved to Site A, located near a depression at the top of a small hill now called Cerro Max Uhle in his honor. The site is about 20 meters above the floor of the valley overlooking some ruins below it.[23] It was here that the discovery of the Nasca style took place. Site A yielded seven vessels which Uhle felt formed a gravelot since they were found accompanying a mummy. We now know that three of the vessels are of the Ocucaje style and that Uhle had mixed two separate gravelots. The four Nasca vessels consisted of a flaring bowl decorated with hummingbirds (4489, illustrated by Kroeber,


N
PAN AMERICAN HIGHWAY
CERRO BLANCO
El Tambo
B
F
C
Ocucaje
Cerro
Max Uhle
A
H
D
BLANCO
G
E
CERRO
Callango
MAP 2
OCUCAJE HACIENDA
ICA VALLEY
0
1
2
3
Kilometers
Hacienda
Edge of cultivation
E
Uhle's sites

1956, pl. 31, a), another flaring bowl decorated with geometric designs in the form of a circle with hooked rays, a small round bottom bowl decorated with triangular geometric designs, and a cooking pot in the form of a bird (which may possibly go with the Paracas material). A number of other miscellaneous items came from this site, and from the catalog it does not appear that Uhle was too careful in his excavations here.

Site D, located at the foot of Cerro Max Uhle, was the next area that was excavated.[24] The artifacts found here were all unassociated, and although several mummies were found, the gravelots were not kept intact, if indeed there were any. The materials from this site belong to the Ica (Phase 9) style.

After this, Uhle returned to Site E and excavated six more graves, making a total of fifteen.[25] From this point on it is difficult to unravel the sequence of discoveries at Ocucaje from the field catalog and notes. It is likely that Uhle was excavating in several sites at the same time with different crews. The catalog sequence has him excavating next in Sites C, B, and F in that order. Since each of these yielded graves of the Nasca culture, it is unlikely that he began excavations in any of these sites until February 3rd. He specifically mentioned that he had found only "five or six vessels" of that type up to that time.[26] However, on that very day,

February 3rd, he wrote that he had discovered an entire cemetery of that period and looked forward to many interesting discoveries there.[27] The cemetery to which he was referring is most likely Site B. Although he had excavated at Site C first, he had only discovered graves dating to the Late Intermediate Period. The two Nasca gravelots from Site C were found at a later date.

Site B is located in the western part of a slightly elevated area called El Tambo, 500 meters long and from 60 to 250 meters wide. Originally there may have been about twelve graves here, but some looting had occurred by the natives who had their huts there and were accustomed to robbing graves on the feast of San Lorenzo in the month of August.[28] Uhle excavated five graves here, all Nasca, and hence the description of "an entire cemetery of this period" fits all of the facts quite well. The soil conditions here were much worse than at some of the other sites, for the pottery was in very poor condition, probably from a combination of moisture and salts in the soil. A small quantity of gold is reported to have been found in gravelot B3.

The field catalog tells us practically nothing more about the discovery, but in a later article Uhle gave more details:

> After having made a number of minor excavations with the same negative results as all the former attempts, I was riding one

> day around the sandy edge of the valley when my eye was arrested by a simple potsherd lying upon the ground. It proved to be a fragment of a large bowl, quite undecorated but for a band of red coloring along the upper rim. My attention was thereby roused at once. Only in objects of the Tiahuanaco period I had so far found this characteristic feature. I decided to dig in this place. Quickly the necessary workmen were brought together and a donkey was set to work to carry all day long the supply of drinking water from a spot three miles away where water was to be found in the river bed at about three feet underground. The first day's work proved that the long sought cemetery, had, at last, been found and that the beautiful polychrome ware had been located (Uhle, 1914, p. 6).

The geographical aspects of this description do not fit Site B very well, but rather fit Site F, which was to become the largest of the Nasca cemeteries at Ocucaje. It is quite likely that the passage of time had clouded Uhle's memory, and he simply was recalling the finding of the most extensive cemetery on the hacienda.

On February 5, 1901, only two days after his enthusiastic letter describing the discovery of the style and the finding of the cemetery, Uhle again wrote to Mrs. Hearst, but this time the tone of the letter was quite different. Ernesto Mazzei, the manager of the hacienda, had by this time become aware of the importance of Uhle's discoveries, and perhaps seeing some commercial benefits for himself, demanded of Uhle one half of all of his finds.[29] Uhle was terribly distressed that his friend, who had been so generous in letting him work on the hacienda, would now

demand such a price of him. The sharing of artifacts with the property owners was not new to Uhle. He had been forced to do the same thing previously at Galagarza, and at Chulpaca the demands were so great, he had left in disgust.

Uhle was in a difficult dilemma. On the one hand he knew the demands were outrageous, and the ceding of vessels to Mazzei and their sale to museums in Florence would diminish the prestige of the University of California in having the first complete collection of this material.[30] On the other hand, if he left, Mazzei would simply get everything. Besides, in finding this cemetery, Uhle had made one of the most important discoveries of his career. He had come to this valley partly with the intention of searching for this pottery, and to quit now would be unthinkable.

Taking the lesser of two evils, he bargained with Mazzei, and the two of them finally reached an agreement where Uhle would give the Italian one third of the discoveries.[31] Uhle was quite hurt to think that his friend would treat him in such a manner, and from this point on their relationship cooled considerably. He was very apologetic to Mrs. Hearst and expressed his great distress and embarrassment. At the back of his mind he may have feared that his contract might be cancelled, for in addition to the letter there is a similar long explanation

and apology in the field catalog.[32] Looking through the list of specimens sent to the university and the field catalog, we find that only 21 out of 146 vessels discovered are reported to have been ceded to Mazzei; an additional four were lost, leaving the university with 121 vessels. It is obvious that 21 vessels do not represent one third of the finds, and one might suspect that Uhle perhaps did not report all of his discoveries for fear of alienating Mrs. Hearst. On the other hand Uhle may have hid many of the later gravelots from Mazzei and been able to take away more than his share.

Up to this point four "periods of civilization" had been discovered in the valley, and these are listed in the letter of February 3rd.[33]

Period I. The style is described by Uhle as "degenerate epigones of the period of Tiahuanaco." He goes on to explain that it is almost identical to the pottery found at Pachacamac, but a little more degenerate. Dorothy Menzel has recently reclassified the pottery of the Middle Horizon and considers that three styles were present in Ica at this time: Ica-Pachacamac which dates to Middle Horizon Epoch 2B, Pinilla from Epoch 3, and Ica-Epigonal dating to Epoch 4. This first civilization of Uhle is probably Ica-Epigonal, although he probably mixed all of the variations together at this time. The pottery found by Uhle at Pachacamac is somewhat earlier, falling in the

CHRONOLOGICAL CHART FOR

THE ICA VALLEY

Period	Dates	Cultures	Uhle's Terminology for Cultures	Uhle's Sites
Late Horizon		(Ica) 10 ↑ Inca ↓ (Ica) 9	"Inca"	Tate (Site T)
Late Intermediate Period	1476	8 ↑ Ica ↓ 1	"Late Chincha" "Early Chincha"	Tate (Site T); Occucaje, (Site D) Chulpaca; Galagarza (Sites X & Y) Ocucaje (Site C)
Middle Horizon	900	Ica Epigonal Pinilla Ica-Pachacamac Nasca 9 ↑	"Degenerate epigones of the period of Tiahuanaco"	Ocucaje (Site E)
Early Intermediate Period	540 A.D.	8 ↑ Nasca ↓ 1	"the new-found style of Ica"	Ocucaje (Sites A, grave 1; B; C, graves a and b; F) Santiago
Early Horizon	370 B.C.	10 ↑ Ocucaje (Paracas) ↓ 1		Ocucaje (Sites A and H)
Initial Period	1300	Erizo		
Preceramic Period	2050	Casavilca		

first half of the Middle Horizon.

Period II. To Uhle this was the most interesting period, for this was the culture which he had been seeking for years. He called it "an interesting curious civilization, the time of which cannot yet be determined by me entirely." It was, of course, the Nasca style, which Uhle soon after gave the name, "the new-found style of Ica." In his letter of February 5th, he expresses his ignorance of the origin and dating of the style. He is not sure at this time whether it is older or later than Tiahuanaco, or what connections it might have with the pottery of the Trujillo area (Moche). He did realize that it was atypical of the other styles he encountered on the south coast in that it was naturalistic with delicate painting "free of the archaic stiffness so generally found in the works of the southern Peruvian civilizations, that one believes to look at in them works manufactured by Central American civilizations like those of the Mayas and Mexicans."[34] Uhle's ideas of interconnections within the Americas can be traced back to his days at the Berlin Museum and were to become an obsession with him in his later years.

Period III. This period is called that of the "Older Chinchas" because the pottery resembled that found previously by Uhle in the Chincha Valley to the north. It falls into the Late Intermediate Period and is called Ica

today. Uhle had excavated part of a cemetery of this period at Ocucaje, but it was not as rich as the cemetery at Chulpaca near Ica.

Period IV. This period is called "Later Chinchas" by Uhle, and he saw Inca influence in the pottery style. He was probably describing the style we now call Late Ica which falls in the Late Intermediate Period and Late Horizon.

Although these periods are not listed in chronological order, Uhle did recognize the stylistic differences between them. Actually a fifth period could be added, that of the Incas, and Uhle did list all five in a later letter to Mrs. Hearst. The relative positions of these cultures and their modern names can be seen on the chronological chart.

Soon after February 5th, Uhle returned to Site C at Ocucaje and excavated two Nasca graves there. Site C is located on the eastern end of the raised elevation called El Tambo, not very far distant from Site B. He had excavated some Late Intermediate Period graves here earlier, but apparently had not found any traces of the Nasca materials. The graves he found here were not mixed with any other cultural material. The smaller of the two graves (CA) contained only two vessels, a flaring bowl (4650) painted with beans, and another vessel of unknown shape "representing a myriopod" which was given to Mr.

Mazzei. The second grave (CB) was much larger, containing 8 vessels, one of which was given to Mazzei.[35]

About February 8th (we don't know the exact date) Uhle undertook a rather extensive trip that took him to the mouth of the river, some 60 kilometers away, and back.[36] He does not explain why he undertook the trip at this time, especially since he was finding remains of the Nasca civilization at Ocucaje; perhaps he was not satisfied with the small numbers of vessels he was finding and hoped to find more extensive cemeteries down river. The area below Ocucaje contained practically no cultivated land because of the lack of water. The only source for water was the subterranean filtrations which lay several meters below the soil. There apparently were extensive algarroba groves, however, which provided food for horses, cattle and mules. The presence of ancient acequias at Oyujaya, about 30 kilometers below Ocucaje, suggested that the area had much more water in ancient times.[37] With the growth of population in the upper valley, the vital water supplies were siphoned off before they could reach the lower valley.

Below Ocucaje the river passes between rocky hills which open into a series of basins. According to Uhle the names of these are: Ocucaje, Chiquerillos, Callanga, Oyujaya, Samanca, Villacuri, Santa Rosa, and Monte Grande. We have few details about Uhle's trip. He did make some

collections at Oyujaya, from a cemetery near the mouth of the river, and from two sambaquis (shell mounds) he found near the mouth. The sambaquis were each about 180 meters by 100 meters and about 50 meters high. They were constructed on low natural rises and consisted of at least 12 different types of shell which were mixed with sand and refuse. Uhle found some house poles (ancient or modern?) still erect on them, some abode walls, textiles, slings, a stone axe, and pottery of the later Ica style. It would appear that most of the artifact materials belonged to a later period than the mounds themselves. Llama bones, human bones, and remains of sea creatures add to the picture of the subsistence patterns of the first inhabitants. Uhle proposed to open the sambaquis by means of dynamite, but he was told by some acquaintences that the soil was too soft for good results.[38] The length of this trip is unknown, but probably was less than a week, perhaps more on the order of four days. While he was gone, it is likely that excavations continued under his supervisor.

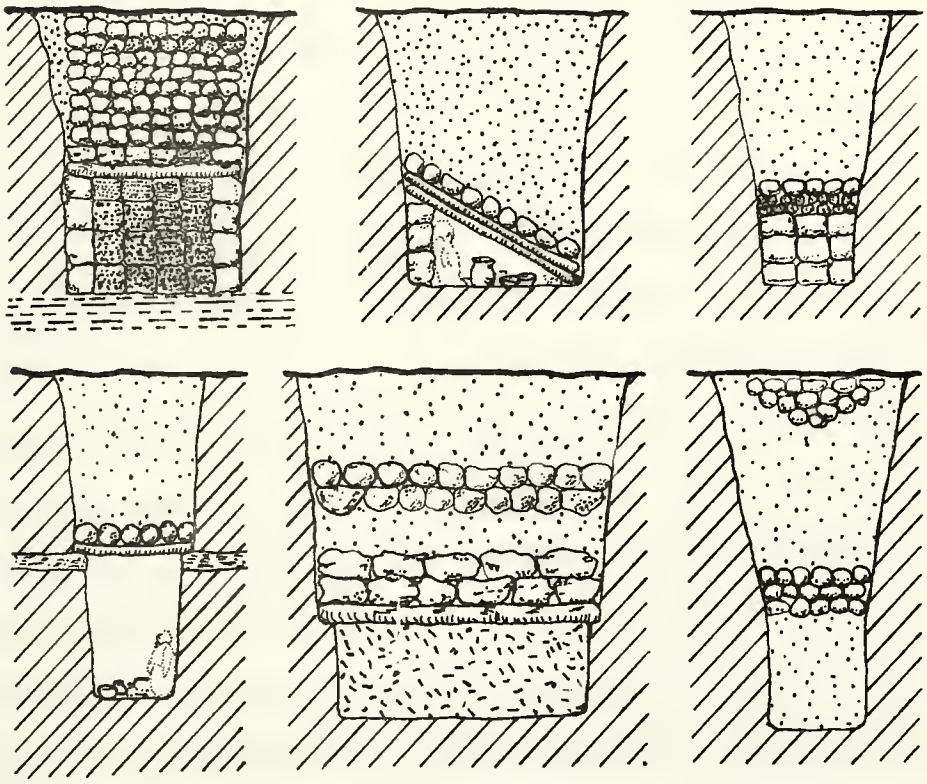
Upon his return to Ocucaje Uhle embarked on the excavation of the largest and most spactacular Nasca cemetery in the valley, Site F. This site is located in the sandy area at the foot of some hills called Cerro Blanco on the western side of the valley, outside of the area of cultivation.[39] A total of 23 gravelots were excavated here, ranging from one to fifteen vessels, for

a total of 105 vessels. The graves ranged in depth from 1.5 meters to 4.6 meters. The letters and field catalog are quite inadequate in their description of the nature of the graves. In his letter of February 26th to Mrs. Hearst, Uhle described the tombs as "square in the upper part and round below, or nearly round above and square below. The lower part is sometimes covered by poles or sometimes by hard sedimentary stones."[40]

Uhle did provide a little more information about the form of the graves in his article on the style for the Davenport Academy of Sciences. He described the graves as follows:

> The burials lay scattered far apart in the sandy soil along the edge of the algarroba groves, and only after a great deal of shoveling were the individual burials laid open. Adults were interred at a depth of from six to eight feet; the pits were from four to five feet long by an equal width. The body was deposited sitting against one of the walls, usually the western one so as to face the east; and two or more polychrome vessels were deposited near the dead. Several poles of algarroba wood were then laid across the body in a slanting way like a roof, upon which the entire pit was filled up with sand. Some especially rich burials were found in pits ten feet deep and having a side length of six feet. Poles horizontally laid formed the roof which, in turn, was weighted with stones or adobes of conical shape, after which the filling in with sand followed. Children were interred nearer the surface inside of large urns and there were usually a few small objects as adjuncts.
>
> The contents of the burials were not well preserved, excepting the pottery. Some of

NASCA GRAVE FORMS FROM THE OCUCAJE CEMETERIES



Redrawn from Uhle, 1913

> the skulls, deformed into an elongated shape, were in some instances tolerably well preserved. Metal objects were entirely absent from among the grave adjuncts. Inside some of the urns, together with the remains of small children, were secured fragments of plain but very fine fabrics and some extremely interesting braidwork, forming a fringe set with diminutive human figures. However scant and fragmentary these textile remains were, they still helped to prove in the same degree as the pottery that it proceeded from a people of high technical abilities (Uhle, 1914, pp. 6-7).

Much of the same information is given in other summary articles of Uhle's, including that in the Journal de la Société des Américanistes (1913) which is accompanied by the sketches which are redrawn here for Figure 1. Some of the articles suggest that a few of the graves may have been lined with abode, and some may have been marked with posts (sometimes carved) of algarroba wood.

It is my feeling that the description given by Uhle in 1914 was primarily for the graves in Site F at Ocucaje. His field notes also provide some information as to the depth of the individual graves, and this data will be presented in a later section. Uhle took a few photographs of the excavations at Site F. They are particularly interesting in illustrating his techniques as well as some of the burial urns and gravelots which he found. Plate 1 is a beautiful view of the excavations at Site F. In the ground can be seen a large burial urn covered with a smaller jar having three handles. Uhle did not number

this grave, but he did send the urns to Berkeley as an example of this type of interment. He did not describe the contents, if any, of the urn (4-4788). The workmen are apparently digging the cemetery in a long broadside, rather than trying to dig down from the surface. Since no stratigraphy was present here to speak of, and since the loose sand made digging very difficult, this was perhaps the most efficient way to excavate, but it is a method which can cause some difficulties in stratigraphic control.

On the surface of the ground in the same photograph can be seen a number of vessels which appear to be gravelot F4, one of the richest that Uhle uncovered. Particularly interesting are the two monochrome vessels toward the left hand side. Uhle gave several duplicates in the gravelot to Mr. Mazzei, among them one of these monochrome vessels. In the background can be seen Cerro Blanco.

Plate 2 is a closeup of the burial urn seen in Plate 1 along with a second burial urn and cover. The latter apparently is not recorded in Uhle's field catalog and was probably given to Mr. Mazzei.

Plate 3 shows an empty grave, interesting for us in illustrating the type of fill found in the burial pits.

Uhle's letter of February 26th is the longest and most detailed of any he wrote from Ica. Some of it is repetitious of the earlier letters, such as his description

of the valley, the narration of some of his earlier work at Galagarza and Chulpaca, and the problems he was having with Mr. Mazzei at Ocucaje. It is an excellent summary of the work that had been accomplished as well as Uhle's own ideas on the nature of the sites and the chronology. He discussed in some detail five types of sites that he had encountered in the valley: mounds, platforms, ancient fields, acequias, and the two sambaquis discovered at the mouth of the river. It is curious that he did not include, among these, cemeteries and habitations sites with which he was most involved.

In respect to the chronology of the valley, Uhle had by this time distinguished five separate cultures: Nasca, Ica Epigonal, Early Ica, Late Ica and Inca (to use the modern terminology). He was obviously aware of the distribution of the styles, although three of them were relatively new to him. He concluded the letter by stating that he expected to finish at Ocucaje within 7 to 14 days.

Uhle spent the period from February 26th to March 13th winding up his excavations. In the last few days of work he discovered three artificial caves containing burials on the rocky slopes of the southern side of Cerro Max Uhle (Site H).[41] One of these was constructed of alternate layers of clay and of Chamico straw; the other two were lined with stone. In the chambers were found the mummified bodies of a man, a woman and a child. The male

was wrapped in a white cotton cloth with a "lace-like open work." Both adults were accompanied by charms, a feather headdress and sticks with feathers attached. The baby was found strapped in a cradle suspended by cords from the roof of its burial chamber. Its head was bound with a T-shaped bandage for the purpose of deformation. A gourd rattle and some featherwork accompanied it.

Uhle was convinced from the nature of the grave, the textiles, and the featherwork that the burials were Nasca. However, subsequent unwrapping of the mummy bundles at the University of California's Museum of Anthropology revealed the presence of negative painted Paracas pottery (Ocucaje 10), and hence dispelled any claims for Nasca pottery at Site H. Uhle had confused Paracas and Nasca earlier in the excavations at Site A.

These mummies were among the few sent to the University from Ocucaje. Apparently the preservation was poor in many cases, and the fragile nature of the desiccated bodies made it unlikely that they would arrive in the States in good condition.

Packing of the Ocucaje specimens had already begun by March 13, 1901. Difficulties in obtaining good boxes plagued Uhle, for the ones he had brought from Ica 20 days previously were not sufficient and others had to be made.[42] The settlement with Mr. Mazzei, who had demanded one third

of all the finds, was concluded amicably, although Mazzei was not completely pleased.[43] Apparently Uhle did not show him all of the material he had excavated, and this perhaps explains some of the discrepancies between the 20 vessels reported to have been given to Mazzei and 50 vessels which would have represented one third of those excavated.

The packing at Ocucaje was completed sometime between March 13th and March 20th, and Uhle moved back up to the vicinity of Ica. During this period he returned for several days to Galagarza (Site Z) and excavated the specimens numbered 4827 through 4893. These included "an ancient skull of the older Chincha period with a fine plume and silver diadem on it," some pottery, and apparently some wooden grave markers. This is yet another example of Uhle's tendency to jump around from site to site; he was quite restless when he did not have excavations in progress.

On March 20th, 1901, 23 boxes (marked 79 to 101) were sent by rail from Ica to the port of Pisco. They weighed a total of 2,600 pounds and contained the results of the excavations at Ocucaje and the lower part of the valley.[44] At Pisco were stored 13 boxes from Uhle's earlier excavations at Chulpaca and Galagarza in the middle valley area. These boxes were numbered 66 to 78 and weighed 2,400 pounds.[45] On Saturday, March 23rd, 8 more boxes (102-109) were sent to Pisco giving a total of 44 shipping crates containing all

of the excavated material from the Ica Valley up to this point. These last 8 boxes held the miscellaneous items from Uhle's sporadic work at Galagarza in March. The boxes were to have been shipped directly from Pisco to San Francisco, and they probably left Peru on or about April 4th.

The two weeks from March 23rd to about April 4th were spent completing the reports and also following up rumors of a cemetery containing Nasca pottery on the Hacienda Santiago, about 3 to 4 leagues downriver from Ica. Uhle acquired from the owner of the land, a Sr. Delgado, a fine double spout bottle painted with birds eating fish (4-4894).[46] Most Nasca cemeteries previously encountered by Uhle were difficult to discover because they were buried quite deeply, and all traces of the graves had been obliterated by the centuries. At Santiago a newly cut acequia across an elevated stretch of land had revealed potsherds in the side-walls, some of these having been washed out by the waters of the canal. The cemetery was now covered by algarroba trees, and only the fortunate cutting of the acequia across the land uncovered the pottery. The cultural stratum lay at a depth of 3 to 4 meters below the surface of the ground.[47]

Uhle went to Sr. Delgado and was initially given permission to excavate in the cemetery, but this was denied soon afterward because of the damage that would occur to

the acequia. Uhle did collect a few sherds (4-4895a, b, and c) and a star-shaped mace of copper (4-4896). Contacts were made with other land owners and huaqueros. For example a number of objects of the Late Intermediate Period (4-4897-to 4-4901) were acquired from a huaca on the property of Sr. Lorenzini, adjacent to Santiago. Some sherds of the "Older Chincha" period were found on a huaca on the land of Sr. Olaechea near Santiago, and objects from Ocucaje and Tate were bought from other local huaqueros.[48]

About April 4th, or very soon afterward, Uhle left for Lima. He was exhausted from his months of work in the valley and needed supplies to continue the excavations. Nothing is known about his activities in the capital, but he left Lima on April 22nd and returned to Ica on the 24th.[49] It had been his intention to move on to the Palpa and Nasca Valleys upon his return, but he felt compelled to finish some excavations he had begun near Tate in March. What he found were some exceedingly rich tombs belonging to the Late Intermediate Period and the Late Horizon containing many objects of silver and gold as well as elaborately carved ceremonial agricultural implements, wooden grave markers and other fine artifacts. The cemetery, located on the road between Chulpaca and Tate, is known as Site T. By May 15th Uhle had excavated a total of 11 graves: T a, T b, T c, T d, T d1, T d2, T d3, T d4, T d5, T d6, and

T d7. One of these, T c, is the richest grave he discovered in the valley, with golden objects having a total weight of 500 grams.[50]

His letter of May 22nd is a complete description of the excavations of grave T d. Uhle experienced many difficulties here from the wind blowing sand back into the deep excavation, in spite of the fact that he had 10 to 12 workmen laboring 7 days a week. He felt that it might take 100 days to do a thorough job.[51]

On May 27th excavations were still continuing at Site T. Uhle had completed the excavation of graves T d and T f, and the catalog of specimens was included with the letter of this date. He apologized to Mrs. Hearst for delaying his departure for Palpa and Nasca as well as his ultimate return to California.

The excavations at Site T were completed by June 27, 1901. In a letter to Mrs. Hearst on that date he summarized his work of the past three months, trying to justify the amount of time needed to excavate these deep but rich graves. He elaborated on the wealth of artifactual material, particularly the gold objects which had a value of 1,010 Francs. He enclosed, with the letter, his catalog for the items 5116 to 5478. On this date, 23 boxes numbered 110 to 132 went by rail from Ica to Pisco.[52] These contained the bulk of the items from Site T with the exception of the valuable gold and silver items. These objects, packed separately

in two locked boxes numbered 133 and 134, were to be sent several days later. Uhle planned to insure these heavily against loss, and had taken the precaution of locking an inner box within the larger packing crates. The key for this box was included with the letter along with instructions to Mrs. Hearst to have someone present at the custom house in San Francisco when the boxes were inspected.[53]

At this point, the work on the rich tombs having come to an end, Uhle's mind again turned to thoughts of the Nasca pottery. He wanted to search for traces of this civilization to the south, in the Palpa and Nasca Valleys where, he felt the style might be even better represented. In fact, if he would have had the time, he hoped to trace it as far as the Chala Valley, but this was impossible for the time being because of the necessity of returning to California. He also expressed a desire to visit the site of Huaitara, about 2,500 meters up the Pisco Valley.

We can estimate that Uhle left Ica about July 1st with Boxes 133 and 134 containing the treasure, and after collecting the boxes sent earlier to Pisco, accompanied the whole lot to Lima. In the capital the necessary papers were acquired, and the shipment left Callao for San Francisco on July 10th. Boxes 110 to 132 were insured for 500 Francs and Boxes 133 and 134 for 200 Francs. With this task finished, Uhle spent about a week in Lima relaxing. In his letter of July 16th he informed Mrs. Hearst of the

shipment and told her that he was sending on that day the "factura consular" which she or her agents from the university were to present to the customs people at San Francisco. He had received his advance on the payment of August 1st, and planned to undertake one last trip to the south before returning to California.

Instead of going on to Palpa and Nasca as he had planned, Uhle remained in the Ica valley upon his return to the south. While in Lima, he had received information of a new cemetery yielding Nasca pottery near Santiago, but in a different place than he had been before. The cemetery was located on a wide sandy plain at the foot of some hills which rose to an elevation of about 200 meters. Low walls consisting of round adobe balls enclosed the cemetery on three sides.[54] A burial urn was found, and accompanying it were two "can-like vessels" (bulbous vases, probably 4-5482 and 4-5483). We cannot be certain whether these vessels formed a single gravelot, but it seems likely. The ground had been very disturbed (probably by looting, although Uhle felt that the continual digging of new graves had caused the destruction), and no more complete vessels were discovered. A great number of sherds, however, were present and were collected by Uhle. These numbered approximately 103, and formed an extremely important sample in spite of their incompleteness.

Uhle found several ruins which may have been habitations of the Nasca period, judging from the pottery strewn

about them, but he did not describe these structures. A number of wooden objects had apparently mineralized, and these proved to be quite interesting to Uhle.

Uhle spent only a few days at Santiago. He probably was discouraged by the lack of intact burials and left for Pisco on August 22 or 23. He gave no hint as to why he had chosen to go to the north rather than move south to the Palpa and Nasca Valleys; we can speculate that it was due to lack of time. He was interested in visiting Huaitara, which he did in October of 1901 after spending some time in the lower valley around Tambo Colorado and other sites. According to Rowe's account, he left Huaitara on October 23, traveled to Lima, and from there sailed for San Francisco on the Pacific Steam Navigation Company's S.S. Chile, arriving in that city on December 3, 1901.

DESCRIPTION OF THE SITES AND GRAVELOTS

The Sites

Ocucaje is the name of a large oval basin on the Ica River just below the main section of the Ica Valley and separated from it by a group of dry hills through which the river has cut a narrow passage. The whole of the Ocucaje basin has formed a single hacienda since Colonial times; its main crops today are cotton and grapes. The basin is bordered on the west side by a line of high chalk hills called Cerro Blanco, like many other light colored hills on the coast of Peru. At the east side there is a rolling sandy plain. The hacienda buildings are located at the edge of cultivation on the northeast side.

The floor of the Ocucaje basin is flat, but it is broken by two natural eminences. The larger is a short range of dry hills running north and south almost in the center of the northern half of the basin. A saddle divides this range into a northern elevation, which is called Cerro de la Cruz because it has a wooden cross on top, and a southern one, which since 1954 has been called Cerro Max Uhle. The smaller of the two natural eminances is a low, flat sand hill west of Cerro de la Cruz and almost half-way between it and Cerro Blanco. It is traditionally called El Tambo. This sandy elevation is about 500 meters long and from 60 to 250 meters wide. There are also a

number of artificial mounds at Ocucaje, representing the remains of ruined adobe buildings.

The cemeteries where Uhle worked in 1901 were relocated by the fourth University of California expedition to Peru in 1954.[55] Uhle's Site A, where he found the first Nasca pottery that had ever been discovered in situ, is located in a depression between two small summits of the hill called Cerro Max Uhle. The site is about 20 meters above the valley floor, with the top of the hill rising an additional 10 meters above it. Below is an adobe ruin which is not contemporary with the cemetery. Site A is a mixed cemetery containing Ocucaje (Paracas) as well as Nasca graves. Uhle's only gravelot from this site is a mixed one; he could not differentiate between the styles at this time.

Site B, which yielded 5 gravelots, is on the western end of the elevation called El Tambo. At the time Uhle worked at the site, El Tambo was covered by the huts of natives who had looted a number of graves. Uhle estimated that originally there had been about a dozen graves here, but the natives were accustomed to excavating, expecially on the feast of San Lorenzo in the month of August. Apparently Uhle had purchased several Nasca vessels from the local huaqueros before undertaking his excavations here. Some gold is reported to have come from the site (gravelot B3), and this may have motivated the huaqueros in their looting of this place. All of the graves in

this cemetery were of the Nasca culture.

Site C is on the eastern end of El Tambo, a short distance from Site B. This was a mixed cemetery containing Late Intermediate Period graves as well as two Nasca graves which Uhle excavated.

Site F, the largest of all the Nasca cemeteries, is located on the sandy slopes of the foot of Cerro Blanco on the western side of the valley. It is in a dry elevated area outside of the area of cultivation. Although Uhle worked this area last, it yielded the bulk of his collection, 23 gravelots containing 105 vessels. It was a pure Nasca cemetery and one of the largest ever found.

As mentioned in the historical section, Uhle left us with very little description of the graves themselves. The information he did provide is mainly concerned with the depths of the tombs. These range from "superficial" in the case of gravelots F8 and F16 to 4.5 meters for gravelot F4. The average depth is somewhat over 2 meters. There were two cases of burials in large urns, F5 and F15, but these appear to be used only for infants. Only one grave, F11b, is reported to have had wooden beams, although in his 1913 article Uhle claimed that this was a common form during this period.

The Gravelots

A total of 32 gravelots containing 146 vessels were discovered by Uhle in the ancient cemeteries on the Ocucaje

hacienda. Of these 146 vessels, 21 were ceded to Mr. Ernesto Mazzei, the manager of the hacienda, 4 were lost in transit or in the field, and 5 were exchanged with the Peabody Museum of Harvard University, leaving 116 vessels which are now in the collections of the Robert H. Lowie Museum of Anthropology, University of California at Berkeley. All of the material in the Uhle collection is listed in catalog 4 of the museum. For the sake of convenience the prefix "4" will be dropped and only the specimen number will be used (e.g. 8575 = 4-8575). The site and grave designations will replace this prefix, the site appearing as a letter and the grave as a number (thus F16 4717 means vessel 4-4717 from Grave 16, Site F at Ocucaje). An attempt has been made to describe as completely as possible the ceded vessels, the missing vessels, as well as those exchanged with the Peabody Museum. In order to provide the most complete record possible, all other objects found in the graves, such as clay whistles, beads, and shells are listed and described.

All 32 gravelots found at Ocucaje belong to either Phase 3 or Phase 4 of the Nasca style. The sequence of 9 Nasca phases was initially constructed by Mr. Lawrence E. Dawson of the Lowie Museum of Anthropology between the years 1952 and 1956. This scheme replaced the earlier classification of Gayton and Kroeber (1927) which distinguished a Nasca A, X, B and Y. In the past decade several

individuals have further refined Dawson's phases (see Proulx, 1968 and Roark, 1965). By means of a seriation of the shapes and design elements on the vessels of the Uhle gravelots, I was able to subdivide Phase 3 into four sub-phases, lettered A through D. There was insufficient material in the sample to subdivide Phase 4. The reader is referred to my earlier monograph (Proulx, 1968) for a complete analysis of the pottery of these phases.

In the following section the individual vessels from each gravelot are described in detail, emphasizing the following characteristics: (1) shape, (2) motif, (3) measurements, (4) color scheme, (5) other pertinent information, and (6) illustrated sources. This section is followed by the plates illustrating the vessels in the context of their respective gravelots.

The shape categories found in Phases 3 and 4 can be outlined as follows. A complete description of their characteristics can be found in Proulx, 1968.

I. Bowls

- A. Flaring Bowls
- B. Cup Bowls
- C. Round Bottom Bowls
- D. Conical Bottom Bowls
- E. Very Deep Bottom Bowls
- F. Dishes

II. Double Spout Bottles

III. Jars

- A. Bulbous Vases
- B. Straight-sided Jars

IV. Miscellaneous Shapes

A. Effigy Vessels
   1. Human
   2. Fisherman
   3. Other
B. Incurving Vessels
C. Insloping Vessels
D. Other

The design motifs could be classified into four main categories: mythical creatures, representing the religious aspect of the style, naturalistic themes such as birds and fish, geometric designs, and a very small miscellaneous category. A more detailed listing follows:

I. Mythical Creatures

A. The Anthropomorphic Mythical Being (5 types)
B. The Spotted Cat
C. The Killer Whale
D. The Horrible Bird
E. The Serpentine Creature

II. Naturalistic Themes

A. Birds
B. Fish
C. Trophy Heads
D. Plants and Fruits

III. Geometric Designs

A. Step Designs
B. Darts and Missiles
C. Segmented Circles
D. 8 Pointed Stars
E. Fish Scale Design
F. Concentric Boxes and Circles
G. Wavy Lines
H. Other

IV. Other

Since color plates would be prohibitively expensive, an effort has been made to describe the color scheme of

the decorative motifs. Thirteen distinct colors were most commonly used on the vessels of Phases 3 and 4. Common color names are used in the descriptions. However, for the purpose of a more exact description, the colors were matched with plates in the Maerz and Paul Dictionary of Color (1950). The plates in this volume are set up in groups of eight; the book has seven of these groups, each group consisting of a primary color sequence (i.e. red to orange). Each of the eight plates in the sequence has successively greater amounts of grey added, thus forming new colors or tints. It was very difficult to match some of the colors perfectly, for the colors varied even on the same vessel. The color chips are not as "earthy" as in some other color dictionaries, but it is the best known of the color standards. Listed below are the colors found on the pottery listed with a plate number from the dictionary along with the specific color chip(s) on that plate. Ranges in which the color may fall are indicated.

Black ..... indicates a complete absence of color and hence is not found in the color dictionary. Various depths and shades of black are present in the sample, but there is no way to indicate their range.

White ..... varies from a pure white to a cream. Plate 9, E 4.

Purple ..... varies from Plate 7, L 8 to Plate 8. L 8 and 9.

Dark Red ... varies from Plate 6, H 10, I 9, and J 9.

Red ..... varies from Plate 5, E 10 to Plate 6, J 10.

Orange ..... varies from Plate 5, A 12 to F 12.

Light Orange.. Plate 12, C 11.

Yellow ..... varies from Plate 10, E 6 to F 8.

Grey ..... occurs as Plate 31, A 1 and Plate 23, A 1.

Brown ..... varies from Plate 8, A 12 to L 12.

Violet ..... varies from Plate 7, A 9 to Plate 8, Ø 10.

Flesh ..... varies from Plate 9, C 6 to G 6.

Pink ..... Plate 9, D 5.

GRAVELOT A1

This gravelot consists of seven vessels, only four of which are of the Nasca style. One of the Nasca vessels (4489) was traded to the Peabody Museum, Harvard University. Apparently Uhle mixed the contents of the graves of two separate periods. Unable to distinguish Nasca and Ocucaje (Paracas) ceramics at that time, he believed that all of the vessels went together. All of the vessels will be described here on the chance that the Ocucaje vessels might be heirlooms. This gravelot belongs to Phase 3B.

4489 - Small flaring bowl decorated with four hummingbirds. Height 6.8 cm.; diameter 14.4 cm. Painted in five colors. The bird's heads are painted violet, red or dark red. Bodies, tail feather tips, beakes, and wing panels are white, and the pouches are either light or dark red. The background color is black, and the interior is slipped in red. A white band separates the bottom from the black design area. This vessel is now in the collections of the Peabody Museum of Archaeology and Ethnology, Harvard University (#73864), having been part of an exchange with that institution in 1908. Illustrated by Kroeber, 1956, Plate 31a.

4490 - Flaring bowl decorated with a circular design with hooked rays protruding from it. Height 5.2 cm.; diameter 13.2 cm. Painted in four colors. The outer circle is white; the inner circles alternate dark red and purple. Background is black, rim band purple, and interior dark red. A purple band encircles the unslipped bottom. The pigments are in poor condition. A lumpy area can be felt on the bottom. Illustrated by Kroeber and Strong, 1924, Plate 29c.

4491 - Small round bottom bowl decorated with a triangular design. Height 4.8 cm.; diameter 10.9 cm. Painted in six colors. The triangular areas are orange, black and purple and grey on a black ground. They are outlined in white applied after the other colors. The rim band is purple, the interior dark red, and the bottom is unslipped. The design is very carelessly executed and the vessel poorly burnished, especially the bottom. Illustrated by Kroeber, 1956, Figure 7a, p. 383.

4492 - Ocucaje (Paracas) style bowl, very likely from a separate Ocucaje tomb which was inadvertently mixed with this lot, but which possibly may be an heirloom. Height 7.3 cm.; diameter 17.8 cm. Reduced blackware with strange vertical streaks that have a purplish tint on the interior wall and part of the exterior. Illustrated by Kroeber, 1956, Figure 7b, p. 383.

Gravelot A1 (Continued)

4493 - Ocucaje (Paracas) style negative painted bowl, with implications noted above. Height 6.1 cm.; diameter 14.1 cm. Masked design area is in red. The exterior is decorated with vertical lines which extend over the rim and partway into the interior. The remainder of the interior is decarated with spots. A large portion of the interior has been obliterated. Illustrated by Kroeber and Strong, 1924, Plate 29f.

4494 - Ocucaje (Paracas) style negative painted bowl with implications noted above. Height 4.7 cm.; diameter 12.5 cm. The interior is decorated with vertical lines in red. A red slip rim band is present on both the interior and exterior. Illustrated by Kroeber, 1956, Figure 5a, p. 371.

4496 - Nasca style incised and modeled cooking pot. Height 12.1 cm.; diameter 6.3 cm. The vessel has incised bird wings with a Phase 3 type wing segment which suggests this may be an heirloom. The face is modeled with applique eyes. The vessel is in poor condition, and the paste is very rough and gritty with large temper. Illustrated by Kroeber and Strong, 1924, Plate 29d; and Uhle, 1913, Plate XI, A4.

GRAVELOT B1

This gravelot, containing only one vessel, was found at a depth of 40 centimeters below the surface; Uhle states that the total depth of the grave was about one-half meter. The grave belongs to Phase 4.

4624 - Deep bottom bowl with a monochrome dark red slip. Height 14.6 cm.; diameter 24.9 cm. The exterior bottom is unslipped. Illustrated by Kroeber, 1956, Figure 11b, p. 392.

GRAVELOT B2

Gravelot B2 was about two meters deep and contained two vessels, one of which was ceded to Mr. Mazzei. Uhle noted that the "myriopod" (Serpentine Creature) which decorated 4625 was similar to designs he had found on Moche pottery at Trujillo. The grave belongs to Phase 3D.

4625 - Cup bowl decorated with a Serpentine Creature. Height 11.8 cm.; diameter 11.9 cm. Painted in six colors. The creature's face is orange, paws are purple, spikes black, forehead flesh, all on a white background. The interior and the exterior bottom are dark red. The vessel was cracked in antiquity and repaired by means of two pairs of drilled holes. Illustrated by Kroeber and Strong, 1924, Plate 27s and Figure 4.

Ceded Vessel:

Small flaring bowl decorated on the exterior by wasps (?)

GRAVELOT B3

This gravelot was a deep, rich tomb that had been recently looted. Some gold ornaments were found here at a depth of about four meters. A number of vessels had been left behind by the huaqueros, and most of these were in fragmentary condition. Nevertheless, nine vessels were collected, one of which was lost before it reached Berkeley. All of the pottery in this gravelot has soft, crumbly paste. It belongs to Phase 3C.

Gravelot B3 (Continued)

4626 - Small Flaring bowl decorated with two Anthropomorphic mythical beings which cover most of the exterior of the vessel. Height 7.6 cm.; diameter 12.6 cm. Painted in six colors. The body parts of the creatures are dark red, forehead ornament and bangles, orange; mouth masks and cloaks are white; sleeves red; outlining in black on a purple background. The entire interior is dark red. The paste is in very crumbly condition and much of the paint has been affected.

4627 - Flaring bowl decorated with Garza birds. Approximate height 11.0 cm.; diameter 18.0 cm. Painted in four colors. The white birds have orange beaks and eyes on a black background. The rim band and interior are purple. This vessel is in very fragmentary condition with crumbly paste.

4628 - Dish decorated with a fish. Height 8.0 cm.; diameter 21.0 cm. (estimate). Painted in five colors. The fish has a black upper surface and an orange lower separated by a violet band. The background is white. Both the interior and exterior walls are red. The bottom is unslipped. The interior wall has blotches caused by firing. The paste is very crumbly.

4629 - Dish decorated with a highly stylized animal. This is a very large bowl: Height 12.0 cm.; diameter 35.0 cm. (estimate). Painted in four colors. The figure is drawn in black and purple on a white background. The interior and exterior walls are red; the bottom is unslipped. Brushwork is careless and gaps occur between two color areas.

4630 - Dish painted with a fish. Height 5.8 cm.; diameter 21.1 cm. Painted in four colors. The upper part of the fish is black and the lower a red-brown color. The back ground is white. The interior wall is a streaky black color; the exterior wall red; and the bottom unslipped. The paint and the paste are both is poor condition. Illustrated by Kroeber and Strong, 1924, Plate 28h.

4631 - Deep bottom bowl decorated with beet-shaped fruits having long white stems. Height 11.0 cm.; diameter 20.8 cm. (estimate). Painted in five colors. The fruits are painted in two colors, half orange and half purple; stems are white and background black. The design only covers two thirds of the wall, and the remainder of the vessel including the interior is dark red. This vessel is in very fragmentary condition and the paste very crumbly. Much of the paint is flaking off.

4632 - Round bottom bowl decorated with alternating red and black wavy lines on a white background. The rim band is also black. Height 9.0 cm; diameter 19.9 cm. Painted in three colors. The interior and the bottom appear to be unslipped. Some color variation in the red wavy lines is due to firing. A very pronounced flattened ridge occurs in the interior where the wall and the bottom are joined. Illustrated by Kroeber, 1956, Figure 11a, p. 392.

4633 - Conical bowl unusual in having both interior and exterior rim decorated. The exterior is decorated with a snake-like design, the interior with slightly curved lines. Both are black on a white background. Most of the remainder of the exterior is solid black; the interior unslipped. Height 10.6 cm.; diameter 22.5 cm. Painted in two colors. The paint and the paste are in poor condition. Lime deposits cover many parts of the exterior. A band of wide polishing marks occurs just below the decorated band in the interior; the remainder of the interior is quite smoothly polished.

4634 - This vessel is listed in Uhle's catalog as a monochrome red bowl. It is missing from the collection and must be assumed lost before it reached the museum.

GRAVELOT B4

This gravelot consists of nine vessels, two of which were ceded by Uhle to Mr. Mazzei and two clay panpipes one of which was ceded. It belongs to Phase 3D.

4635 - Double spout bottle painted with two mythical spotted cats. Height 15.8 cm.; diameter (max.) 13.6 cm. Painted in five colors. The cat's face is purple, his body grey with black spots; the mouth mask is orange, and the background white. The orange pigment seems to be the most unstable and has chipped off on two of the fruits. Burnishing lines are most noticable on the surface. Illustrated by Kroeber and Strong, 1924, Plate 25f, and Uhle, 1913, Figure 12:12.

4636 - Small flaring bowl decorated with five multicolored birds. Height 6.7 cm.; diameter 11.1 cm. Painted in 9 colors. Four of the birds appear to be the same type and have white bodies and purple beaks. The rest of the body parts vary in color from bird to bird including orange, flesh, violet, brown, and cream. The fifth bird is white with red spots, grey wing, brown beak, and orange feet. The background is black, rim band purple, and interior red. The exterior bottom is also red. The paint on the lower 1/3 of the vessel has been badly damaged, especially the white. Illustrated by Kroeber and Strong, 1924, Plate 27k.

4637 - Round bottom bowl decorated with seven llamas. Height 7.7 cm.; diameter 15.5 cm. Painted in six colors. The llamas have varying colors used for parts of their bodies including white, orange, purple, and flesh. The background is black, rim band purple, and interior red. The exterior bottom is unslipped. The bottom is more crudely burnished than the rest of the vessel. The black edge of the rim was painted after the purple rim band was painted. Illustrated by Kroeber and Strong, 1924, Plate 26i.

4638 - Small flaring decorated with a semi-elliptical geometric design. Height 7.1 cm.; diameter 12.4 cm. Painted in five colors, but in very deteriorated condition. The design is in orange, purple and white on a black ground. The rim band is purple and the interior is dark red. Salts and chipping of the paint have obliterated much of the design. Illustrated by Kroeber, 1956, Figure 8, p. 384.

4639 - Small flaring bowl decorated with colored bands which cross at the bottom of the vessel. Height 6.8 cm.; diameter 11.7 cm. Painted in six colors. The stripes, outlined in white, are purple, grey, orange, and yellow on a black background. The interior is unslipped. Illustrated by Kroeber and Strong, 1924, Plate 26d.

4640 - Bulbous vase decorated with five trophy heads lying horizontally. Height 18.3 cm.; diameter 15.8 cm. Painted in five colors. The heads alternate in grey and orange, but all have black hair and white carrying slings. The background is dark red and the rim band is black. On the interior there is a red band extending 1.8 cm. down the side. The rest of the interior is unslipped and has a rough appearance. Illustrated by Kroeber, 1956, Plate 31f; and Proulx, 1968, Plate 21b.

4641 - Cup bowl decorated with six trophy heads. Height 10.8 cm.; diameter 18.3 cm. Painted in 8 colors. The heads are purple, grey, orange, light orange, and brown; all have black hair and white slings. The background is orange and the rim band black. The grey pigment contains specular hematite giving it a sparkling metallic appearance. The brown is almost indistinguishable from the grey, but it does not contain hematite. The interior of the vessel is red and the exterior bottom is black. The vessel was cracked in antiquity and has one pair of mend holes. Illustrated by Kroeber and Strong, 1924, Plate 29b.

Additional Items in the Gravelot:

4642 - Clay pan pipe consisting of 12 tubes manufactured by the slip cast method. Length across mouth piece 16.7 cm.; longest tube 28.5 cm. shortest 7.8 cm. Painted in four colors. The major part of the

4642 - *(Cont'd)* instrument is decorated with a heavy brown slip which is crackled in spots. A wide white band extends down from the center decorated with hand-like geometric design in brown, orange, and purple. Illustrated by Kroeber and Strong, 1924, Plate 29a.

The following items are listed in Uhle's field catalog as belonging this gravelot, but were ceded by him to Mr. Mazzei:

a. Cup bowl decorated with trophy heads, similar to 4641 but on a white background.

b. Dish with two (strings?) of fruit.

c. Black pan pipe of fired clay with 13 openings.

GRAVELOT B5

This gravelot contains seven vessels, one of which was exchanged with the Peabody Museum, Harvard University. It falls in Phase 3C.

4643 - Deep bottom bowl decorated with a large serpentine creature. Height 12.9 cm.; diameter 23.7 cm. Painted in six colors. The figure has a grey head encircled with an orange border and orange paws with white nails. The grey is interesting because it contains specular hematite which gives the surface a sparkly metallic appearance. The remainder of the body of the creature consists of black spikes outlined in white; two purple bands lie on either side of a white central one. The background and the interior are dark red. The rim band and the bottom are black. Illustrated by Kroeber, 1956, Plate 31c; and Proulx, 1968, Plate 12a.

4644 - Bulbous vase decorated with Jiquima tubers and vines. Height 14.0 cm.; maximum diameter 15.3 cm.; diameter of opening 14.8 cm. Painted in four colors. The vines and the outlines are black and were painted before the orange dots and orange and red steps were added. The background is white. The rim band and a band below the design area are red. There is a red band 2.3 cm. wide in the interior. The remainder is unslipped and very roughly smoothed. It is badly repaired with many pieces missing. Illustrated by Kroeber and Strong, 1924, Plate 25h; and Proulx, 1968, Plate 25b.

4645 - Double spout bottle decorated with an Anthropomorphic mythical being. Height 18.6 cm.; Maximum diameter 15.5 cm. Painted in 9 colors. Body parts are purple, the face orange, mouth and tongue light grey, mouth mask white, putlines black, upper cloak band violet, and panel above head in rear, flesh. The background is dark red. The vessel is finely burnished except for the spouts where the paint is crackled. The creatures thumb nails are incised where they cross the white dividing line on the bottom. Outlining is careless in places (e.g. above the right eye) and appears to have been done after the design had been painted. Illustrated by Kroeber and Strong, 1924, Plate 25c; Proulx, 1968, Plate 6a; Seler, 1923, Figure 72; Uhle, 1906, Figure VII; Uhle, 1913, Figure 12:2; Uhle, 1913, Figure 12:6; Schlesier, 1959, Figure 121.

4646 - Small flaring bowl decorated with 8 lizards covering the entire exterior. Height 6.7 cm.; diameter 11.7 cm. Painted in six colors. The lizards have alternating purple, orange, and brown bodies and heads. The feet are white and were applied last. There may be two shades of orange, but the difference is probably due to firing. Background is black. The rim band is purple and the entire interior is red. The exterior is much more finely polished than the interior. Illustrated by Kroeber and Strong, 1924, Plate 26b; Kroeber, 1956, Plate 31e; Uhle, 1913, Figure 12:5.

4647 - Cup bowl decorated with four water bowl. Height 7.5 cm.; diameter 13.2 cm. Painted in four colors. The bodies of the birds and one wing segment are white, beaks, tails, and feet black, and other wing panels red. The background color is dark red. The bottom of the vessel is painted black and the interior red. There is no painted band in the interior. The paints, especially the white, are in poor condition. This vessel is now in the collections of the Peabody Museum of Archaeology and Ethnology, Harvard University (#73857), having been part of an exchange with this institution in 1908.

4648 - Round bottom bowl decorated with alternating black and purple fruits. Height 9.7 cm.; diameter 18.7 cm. Painted in four colors. In addition to the above, the background is white, rim band black, and interior red. The exterior bottom is unslipped. There is a curious purple space filler used so that the color alternation would not be disrupted. Illustrated by Kroeber and Strong, 1924, Plate 26f.

Gravelot B5 (Continued)

4649 - Dish painted with four fruits. Height 6.2 cm.; diameter 17.5 cm. Painted in four colors. The fruits are orange, stems black, and background white. Both the interior and exterior walls are red; the bottom is unslipped. There is a noticable gambrel or ridge in the interior where the wall joins the bottom. Illustrated by Kroeber, 1956, Plate 31b, and Figure

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4645 - Double spout bottle decorated with an Anthropomorphic mythical being. Height 18.6 cm.; Maximum diameter 15.5 cm. Painted in 9 colors. Body parts are purple, the face orange, mouth and tongue light grey, mouth mask white, putlines black, upper cloak band violet, and panel above head in rear, flesh. The background is dark red. The vessel is finely burnished except for the spouts [illegible] crackled. The creatures cross the white dividing careless in places (e.g. to have been done after t Illustrated by Kroeber an 1968, Plate 6a; Seler, 19 VII; Uhle, 1913, Figure 1 Schlesier, 1959, Figure 1

4646 - Small flaring bowl decorat entire exterior. Height 6 in six colors. The lizard and brown bodies and heads applied last. There may b difference is probably due The rim band is purple and exterior is much more finel Illustrated by Kroeber and 1956, Plate 31e; Uhle, 1913

4647 - Cup bowl decorated with fou diameter 13.2 cm. Painted the birds and one wing segme feet black, and other wing p is dark red. The bottom of the interior red. There is The paints, especially the w This vessel is now in the co Archaeology and Ethnology, H. been part of an exchange witl

4648 - Round bottom bowl decorated v fruits. Height 9.7 cm.; diam colors. In addition to the a rim band black, and interior [illegible] unslipped. There is a curious purple space filler used so that the color alternation would not be disrupted. Illustrated by Kroeber and Strong, 1924, Plate 26f.

Gravelot B5 (Continued)

4649 - Dish painted with four fruits. Height 6.2 cm.; diameter 17.5 cm. Painted in four colors. The fruits are orange, stems black, and background white. Both the interior and exterior walls are red; the bottom is unslipped. There is a noticable gambrel or ridge in the interior where the wall joins the bottom. Illustrated by Kroeber, 1956, Plate 31b, and Figure 3a, p. 360.

GRAVELOT CA

A small grave found on the eastern part of "El Tambo." It contained two vessels, one of which was ceded to Mr. Mazzei.

4650 - I have no detailed description of this vessel. It is probably a flaring bowl decorated with a series of beans on the exterior.

Ceded Vessel:

The shape of this vessel is not known, but it was decorated with a Serpentine Creature. It was given to Mr. Mazzei.

GRAVELOT CB

This gravelot consists of seven vessels of which one (4654) is now in the Peabody Museum, Harvard University. It belongs to Phase 3A.

4651 - Low flaring bowl decorated with four long-necked white fowl. Height 6.8 cm.; diameter 16.3 cm. Painted in four colors. The ground color is cream which is slightly spotted with corrosive material. The birds are principally black with orange and cream wing segments, orange beaks and purple bodies. The entire interior of the vessel as well as the exterior rim band is dark red. Illustrated by Kroeber, 1956, Plate 32b.

4652 - Low flaring bowl decorated with six round headed humming birds. Height 8.1 cm.; diameter 19.1 cm. Painted in six colors. The background is white, slightly stained in places. The birds are painted in several colors: feathers are always black; the remaining parts of the body alternate in color from dark orange to grey and purple. The colors vary somewhat due to firing. The entire exterior is red; the external rim band is black. The walls have a very pronounced concavity. Illustrated by Kroeber and Strong, 1924, Plate 27i.

4653 - Dish painted with a large lobster (or shrimp?) flanked on each side by a fish. Height 5.9 cm.; diameter 19.2 cm. Painted in four colors. The lobster is red outlined in black; the fish are grey and are not outlined. Single vertical lines extending to the rim cover the entire wall. The interior ground color is white. The exterior wall is solid black and the bottom of the vessel is unslipped. Fire clouds are present on the bottom also. The white paint is rather chalky in texture and the design is badly damaged. Illustrated by Kroeber, 1956, Figure 9a.

4654 - Flaring bowl decorated with 12 beans. Height 6.8 cm.; diameter 16.6 cm. Painted in four colors. The beans are painted in purple and light red and outlined in black on a white background. The colors of the beans alternate in the following pattern: two purple, two light red etc. There is no circular band separating the bottom of the vessel from the design area. This vessel is now in the collections of the Peabody Museum of Archaeology and Ethnology, Harvard University (#73865), having formed part of an exchange with that institution in 1908. Illustrated by Kroeber, 1956, Plate 32a.

Gravelot CB (Continued)

4655 - Low flaring bowl decorated with 12 outlined step designs with vertical dashes as space fillers. Height 8.4 cm.; diameter 20.0 cm. Painted in four colors. The step designs are outlined in a dark brown on a cream ground with dashes painted in red. The rim band and a band circling the bottom are dark brown. The major portion of the bottom is unslipped. The dashes are noticably lighter on the upper portions indicating that they were drawn from the top of the vessel downward. The steps were also drawn in this direction. The walls are straight sided. Illustrated by Kroeber and Strong, 1924, Plate 27v.

4656 - A three handled jar, unique in the Ica Valley sample, decorated with eleven wavy geometrical lines. Height 16.3 cm.; maximum diameter 14.3 cm. Painted in two colors. The way lines are black and appear to have been applied in two coats on a white ground. The decorated areas are separated by unslipped but burnished triangular areas. There is no border on the bottom of the design area and the bottom is unslipped. Illustrated by Kroeber and Strong, 1924, Plate 28i.

4657 - Flaring bowl decorated with a simple checkerboard design. Height 5.0 cm.; diameter 12.4 cm. Painted in three colors; black and white for the design and red in the interior. The black appears to have been painted over an entire white ground masking all but the white squares. Illustrated by Kroeber and Strong, 1924, Plate 27e.

GRAVELOT F1

This gravelot consists of two vessels. It belongs in Phase 3D.

4675 - Bulbous vase decorated with a series of six crayfish heads. Height 14.8 cm.; diameter 14.0 cm.; maximum body diameter 15.7 cm. Painted in six colors. Parts of the face alternate in grey, white, orange, purple, and red. The beak in the mouth as well as two parallel lines on each "cheek" are always a thick white. The background is black. The outer rim band as well as an inner band extending 2.8 cm. into the interior are red as is a band below the design area. The remainder of the vessel is unslipped. Burnishing marks are quite noticeabel on the bottom. Illustrated by Kroeber and Strong, 1924, Place 28m.

4676 - Cup bowl decorated with three crayfish. Height 11.2 cm.; diameter 19.3 cm. Painted in five colors. Because of the great deterioration of the vessel it is difficult to tell the colors in some portions. All the crayfish have white legs. The remainder of the bodies vary in grey, purple, and black on a red background. The entire interior is red and the bottom is unslipped. The vessel was cracked in antiquity and repaired by tieing through one pair of mend holes. Illustrated by Kroeber, 1956, Figure 9b, p. 386.

GRAVELOT F2

This gravelot contains three vessels. It falls in Phase 4.

4678 - Miniature bottle with small modeled face on one of the spouts and body of the vessel decorated with white dots. Height 5.6 cm.; diameter 4.5 cm. Painted in three colors. The spouts are black; the white dots are on a purple ground and the bottom is unslipped. Illustrated by Kroeber, 1956, Plate 34d.

4679 - Flaring bowl decorated with ten beans. Height 6.8 cm.; diameter 13.1 cm. Painted in five colors. The parts of the beans alternate in purple and orange. Outlining is in black and the background is white. The rim band is purple and the interior and exterior bottom are red. There appears to be some sort of "ghost" outline inside the regular outline. A small bean is squeezed in to keep the alternation even. One small area has been repainted. Illustrated by Kroeber and Strong, 1924, Plate 26c.

4680 - Cup bowl decorated with step designs, bands, and black fruits. Height 8.5 cm.; diameter 9.4 cm. Painted in four colors. The steps are orange, the bands purple, and the background white. There is a dark black rim band on both the interior and exterior. The remainder of the interior is unslipped. There is also a black ring encircling the bottom. Illustrated by Kroeber and Strong, 1924, Plate 28j.

GRAVELOT F3

This gravelot contains eight vessels plus a small clay whistle and some gold and stone beads. It is one of the best gravelots in the sample and belongs to Phase 4, most likely toward the end of that phase.

4681 - Cup bowl painted with one main Anthropomorphic Mythical being holding a corn stalk and having fruits attached to its body--and a smaller mythical creature on the reverse. Height 9.6 cm.; diameter 13.4 cm. Painted in eight colors. The face of the main figure is purple, his arms flesh, forehead ornament dark red, band above forehead ornament brown, the first trophy head on cloak violet, and the mouth mask of the creature at the end of the cloak orange. The outlines are black and the background white. The entire exterior is covered with decoration except for a small red solid-colored circle about the size of a half-dollar which covers the center of the bottom. This vessel is one of the most highly burnished in the sample. It was cracked in antiquity as evidenced by six pairs of mend holes drilled through the clay. There is a strong possibility, because of the fineness of the vessel and certain differences it has with the other vessels in the gravelot, that it may be a trade piece from the Nasca Valley. Illustrated by Kroeber and Strong, 1924, Plate 27h; Kroeber, 1956, Plate 35a; Proulx, 1968, Plate 7a; Seler, 1923, Figure 44; Uhle, 1906, Figure IV; Uhle, 1913, Figure 12:13, and Schlesier, 1959, Figure 59.

4682 - Cup bowl decorated with a band of 28 eight-pointed stars and two solid colored bands. Height 11.7 cm.; diameter 15.1 cm. Painted in six colors. The stars alternate in a black, orange, purple theme. Below this is a purple band and then an orange band. The background is a curious "pink" shade which is found only at this time period. The interior is solid red. There is a black band circling the bottom. It is in fragmentary condition. Illustrated by Kroeber, 1956, Plate 35d.

Gravelot F3 (Continued)

4683 - Double spout bottle decorated with multicolored segmented circles. Height 11.2 cm.; diameter 9.5 cm. Painted in seven colors. The circles are white, flesh, purple, grey and brown on an orange background. The spouts and the bottom are black. The vessel is fragmentary and much of the pigment is flaked off. The vessel has a very peculiar shape and appears almost square. The sides have a slight concavity. Illustrated by Kroeber and Strong, 1924, Plate 28e; and Kroeber, 1956, Plate 35b.

4684 - Bulbous vase decorated with three bands of fish containing six, eight and eight fish respectively from top to bottom. Height 16.3 cm.; diameter 13.4 cm. Painted in five colors. The fish are grey, orange, and purple in color on a black background with white stippling which was drawn from the top in downward strokes. The design areas are separated by orange and purple colored bands. The interior has a narrow (.9 cm.) band in purple; the remainder is unslipped. Illustrated by Kroeber, 1956, Plate 35c.

4685 - Cup bowl decorated with horizontal, full faced trophy heads arranged in three lines. Height 9.0 cm.; diameter 13.4 cm Painted in five colors. The top and bottom row of heads have white faces and the center has orange. Hair is black with a white line. The background is purple, the bottom and rim band black, and the interior red. Part of the vessel has crumbled apart. Temper is of variable size. Illustrated by Kroeber and Strong, 1924, Plate 27b.

4686 - Cup bowl painted with a "fish scale" geometric design. Height 0.3 cm.; diameter 16.2 cm. Painted in four colors. The design is painted in purple on an orange ground; the dots are white with black centers. The rim band is black as is the entire bottom. A purple band 1.2 cm. wide extends around the inner rim; the rest of the interior is unslipped. Illustrated by Kroeber, 1956, Plate 35e; and Proulx, 1968, Plate 27b.

4687 - Dish painted with four trophy heads. Height 8.5 cm.; diameter 22.3 to 22.8 cm. Painted in six colors. The faces alternate in orange and flesh, and are separated from one another by a purple divider. The hair is black on a white ground. The upper one half of the exterior is slipped red. Illustrated by Kroeber and Strong, 1924, Plate 28o.

4688 - Dish painted with two fruits with thick stems. Height 9.8 cm.; diameter 20.2 cm. Painted in three, possibly four colors. One of the fruits is orange and the other is too deteriorated to tell the color. They are painted on a white ground. The interior walls are light red with blotchy areas indicating some sort of chemical change in the slip during firing. The upper half of the exterior is slipped red. Illustrated by Kroeber, 1956, Figure 4b, p. 361, and Figure 5c, p. 371.

Gravelot F3 (Continued)

Additional Items in the Gravelot:

4689 - Clay whistle with mouthpiece missing.

4690 - Eleven gold beads (four of which were ceded to Mr. Mazzei) and numerous fine stone beads.

GRAVELOT F4

This gravelot contains 15 vessels, one of which is missing and three which were ceded by Uhle to Mr. Mazzei. It is the largest gravelot in the sample and belongs to Phase 3B.

4691 - Double spout bottle painted with two humming birds with their beaks in flowers. Height 17.3 cm.; diameter (maximum) 13.7 cm. Painted in five colors. The body of the vessel except the bottom is painted white. The spouts are black with a crackled finish. The birds are outlined in black and have black feathers; upper body parts and tail feathers, are grey, and pouches are orange. The lower part of the bodies are red. The spouts are quite lumpy, and the walls are thick and heavy. The spouts are joined to the body with a distinct ridge. There are fire clouds on the bottom. Illustrated by Kroeber and Strong, 1924, Plate 25e; and Uhle, 1903, p. 780.

4692 - Flaring bowl decorated with three garza birds. Height 6.1 cm.; diameter 15.2 cm. Painted in five colors. The background is black on which are painted unoutlined white birds having dark red beaks and eyes. The white paint appears thicker than the others and may represent two coats. The rim band is purple and the bottom red. The interior is a solid dark red.

4693 - Dish painted with a large ten pointed star. Height 4.8 cm.; diameter 15.9 cm. Painted in three colors. The entire interior background as well as the exterior wall is dark red. The star is black outlined in white. Double vertical lines in white decorate the interior wall. The exterior bottom is unslipped. Illustrated by Kroeber, 1956, Plate 32g.

4694 - Dish painted with three fruits each having two thin stems. Height 6.8 cm.; diameter 21.1 cm. Painted in four colors. The encircled design area has a white ground on which are placed solid black fruits with dark red stems. The interior walls are dark red; the exterior except for the bottom is red. Some of the black has flaked away. Illustrated by Kroeber and Strong, 1924, Plate 28g.

Gravelot F4 (Continued)

4695 - Flaring bowl decorated with multicolored doughnut-shaped elements which also cover the bottom. Height 4.6 cm.; diameter 11.6 cm. Painted in 5 colors. The doubhnut elements are dark red, purple, grey and white on a black background. The rim band is purple and the interior dark red. Illustrated by Kroeber, 1956, Plate 33a.

4696 - Dish which is a mate to 4694. Height 6.9 cm.; diameter 21.0 cm. The paint is much poorer on this vessel and part of the design is obscured.

4697 - Flaring bowl decorated with four birds. Height 7.7 cm.; diameter 18.9 cm. Painted in six colors. The birds have grey heads, wings and tail feathers, orange pouches and wing segments, black feathers, and purple beaks and lower bodies--all on a white ground. The rim band is black, the interior dark red. The surface is pitted in many places due to mica in the paste. There is a piece missing from the bottom.

4698 - Flaring bowl decorated with a series of ten units of concentric squares. Height 8.2 cm.; diameter 19.8 cm. Painted in four colors. The squares are painted in black on a white ground. The decoration covers only 2/3 of the exterior wall. The rim hand is purple. The remainder of the exterior as well as the entire interior is red. Illustrated by Kroeber and Strong, 1924, Plate 27u.

4699 - This vessel is described in Uhle's field catalog as a dish painted with fish with part of the design area obliterated and in fragmentary condition. There was a vessel having this number stored with the others in this lot, but it does not fit Uhle's description and was removed from the association. We must presume this vessel was lost in the field or during transport.

4700 - Flaring bowl decorated with 9 panels containing concentric circles. Height 8.0 cm.; diameter 18.7 cm. The outer circle and center dot are in white and the inner circles alternate in purple and orange. The background is black, the rim band purple, and the remainder of the vessel including the interior red. An irregular dark red band on the bottom appears to be the effect of "ghost firing."

4701 - Monochrome insloping vessel slipped with a purple color on the exterior except for the extreme bottom. Height 11.9 cm.; diameter 9.8 cm.

4702 - Unslipped cooking pot. Height 11.1 cm.; diameter of the body 14.4 cm.; diameter of opening 9.7 cm. This vessel is crudely made and has a coarse angular temper which is visible to the eye and noticeable to the touch. Blackened areas are visible on visible on several parts of the vessel.

Gravelot F4 (Continued)

The following vessels were ceded by Uhle to Mr. Mazzei but were described in his field catalog as belonging to this grave lot:

1. Dish, duplicate to 4692.
2. Flaring bowl decorated with a triangular geometric design.
3. A monochrome jar, duplicate to 4701.

GRAVELOT F5

This grave was that of a child buried in a large pottery urn. Neither the human remains nor the urn could be preserved. Vessel 4703 was located within the urn and 4704 outside the urn associated with a decapitated skull. There is, then, a possibility that the two vessels are not contemporary. It belongs to Phase 3A.

4703 - Flaring bowl decorated with geometric wavy lines. Height 5.7 cm.; diameter 12.5 cm. Painted in five colors. The wavy lines are in white, orange, and purple on a black ground. The rim band is purple. Both the interior and the exterior bottom are red. The vessel has been extensively damaged by spalling and flaking. An irregular line on the bottom may be a "ghost" from the firing process.

4704 - Flaring bowl decorated with five panels each containing a tied sack of grain. Height 9.7 cm.; diameter 20.5 cm. Painted in five colors. The sacks alternate in orange, red, and purple each having a large white solid area in the center. The background is black, the bottom unslipped, and the interior red. Burnishing marks in a checkerboard design on the bottom of the interior suggest pattern burnishing. Some of the paint looks thick and lumpy.

GRAVELOT F6

This gravelot contains eight vessels, two of which have been ceded to Mr. Mazzei by Uhle. It belongs to Phase 3C.

Gravelot F6 (Continued)

4705 - Round bottom bowl decorated with seven peppers. Height 8.7 cm.; diameter 14.7 cm. Painted in five colors. The pepers, on a black ground, are outlined in white and painted with stripes in orange, violet, and red. The outlines were drawn before the stripes. The rim band and interior are red. The exterior bottom is unslipped and has deeply scratched burnishing marks. The rim of this bowl is more beveled than others. The vessel had been cracked in antiquity and repaired by tieing through one pair of mend holes. Illustrated by Proulx, 1968, Plate 22b.

4706 - Double spout bottle painted with three birds, one of which appears to be different from the other two. Height 15.8 cm.; maximum diameter 13.5 cm. Painted in five colors. Two of the birds are red with white spots and the third white with red spots. The wing segments are grey and the feathers are black as are the spouts. The body of one of the birds is orange and it has orange feet. The paint is flaking badly in places. The spouts appear to have a slight skirt around the bases. The bottom of the vessel is quite flat. Illustrated by Kroeber, 1956, Plate 34c.

4707 - Flaring bowl decorated with six geometric scroll designs. Due to lack of space one scroll is turned vertically. Height 8.8 cm.; diameter 16.6 cm. Painted in four colors. The scrolls alternate white and purple on a black background. The rim band is also purple. The bottom and interior are red. Some of the wide deep burnishing strokes in the interior show a distinct upswing. Illustrated by Kroeber, and Strong, 1924, Plate 26h.

4708 - Effigy pot in the shape of a human figure holding a jiquima plant in his right hand and another plant in his left. The nose eyes, ears, and mouth are modeled. Height 16.4 cm.; maximum body diameter 10.3 cm.; diameter of the opening 4.5 cm. Painted in six colors. The face is orange, the headdress black, the hands and feet purple, and the shirt border dark orange. Most of the body is white; grey is used for some of the stripes down the back. About one half of the surface, mainly on the back, has spalled off. Illustrated by Kroeber and Strong, 1924, Plate 25a.

4709 - Bulbous vase decorated with a geometric design of vertical lines on the upper 1/3 of the vessel. Height 13.9 cm.; diameter of the opening 13.4 cm.; maximum body diameter 15.8 cm. Painted in two colors. The top one third is decorated with red vertical lines of which every five is divided with a black line. Below this is a wide black band. The rest of the vessel is unslipped, however portions just below the black band may have been. The decorated area is badly flaked but it appears doubtful that the red lines extended all the way to the rim as do the black lines. Illustrated by Kroeber, 1956, Plate 34a.

4710 - Flaring bowl decorated with a simple geometric design consisting of vertical finger-like elements running up from a solid colored bottom. Height 6.8 cm.; diameter 13.0 cm. Painted in two colors. The background and interior is white. The remainder of the vessel is black. Most of the white in the interior has flaked away allowing the reddish clay to show through. Illustrated by Kroeber, 1956, Plate 33e.

Two vessels described by Uhle as belonging to this gravelot were ceded by him to Mr. Mazzei. They were described as thus:

1. A flaring bowl with a swallow or blackbird design.

2. A small monochrome vessel.

GRAVELOT F7

Gravelot F7 is 3.3 meters deep and contains seven vessels, one of which is missing and three of which were ceded to Mr. Mazzei. It falls in Phase 3B.

4714 - Flaring bowl decorated with four birds. Height 8.9 cm.; diameter 18.9 cm. Painted in five colors. The birds are painted on a white background which is stained and flaked in places. The major part of the bird's bodies are black. The pouches are orange and the crests of the heads and necks are purple (as is the rim band). The interior and the exterior bottom are red. The vessel was cracked in antiquity and mended by tieing through one pair of holes. Illustrated by Kroeber and Strong, 1924, Plate 27p.

4715 - Round bottom bowl decorated with peppers in an alternating purple and orange pattern. Painted in five colors. The peppers, outlined in black, are on a white ground. Black lines represent wrinkles in the fruits. The main part of the motif is colored purple and orange. The rim band is black and the bottom is unslipped; the interior is red. A portion of the vessel is missing. Illustrated by Kroeber and Strong, 1924, Plate 27j.

4716 - This vessel, described in Uhle's field catalog as a flaring bowl decorated with concentric squares and in a fragmentary state, is missing and must be presumed to have been lost in the field or in transit. A vessel bearing this number in the collection does not fit the description and was removed.

4717 - Monochrome insloping jar with a purple slip extending over most of the exterior with the exception of a small circular area on the bottom. The interior is unslipped. Height 11.4 cm.; diameter of the opening 9.7 cm. Smoothing lines of even consistency in the interior suggest that some implement was used. (This vessel is almost a duplicate to 4701).

The following vessels, described in Uhle's field catalog as belonging to this gravelot were ceded by him to Mr. Mazzei:

1. A double spout bottle painted with lucuma fruits.

2. Flaring bowl decorated with beans.

3. Flaring bowl decorated with tied grain bags (?).

GRAVELOT F8

Uhle noted that this gravelot was found superficially, suggesting that he picked up the vessels from a freshly looted area. Nearby was the urn burial of a child, but the vessels listed here may not be associated at all with this unnumbered grave. Phase 3C.

4718 - Conical bottom bowl decorated with eight fish. Height 10.0 cm.; diameter 19.5 cm. Painted in five colors. The fish are in two colors; the upper halves alternate in orange and purple, the bottoms are always white. They appear on a black background. The rim band is purple, the interior and bottom red. The white paint is thicker than the other pigments, and because of this the eyes appear to bulge. There are extensive lime deposits in the interior. The vessel was cracked in antiquity and mended by tieing through one pair of drilled holes. There are fire clouds on the bottom. Illustrated by Kroeber, 1956, Plate 32d.

4718a- Dish painted with a now indistinguishable motif. Height 7.6 cm.; diameter 23.1 cm. Painted in four distinguishable colors. The interior and exterior walls are dark red. The design area is in poor condition but the background was white and the design employed black and purple.

4719 - Dish painted with a large fish. Height 7.2 cm.; diameter 19.7 cm. Painted in five colors. The interior and exterior walls are red; the fish has a black head and upper portion, a purple median line, and a red bottom section--all on a white ground. The design area is in very poor condition and a large portion of the bowl is missing.

GRAVELOT F9

This gravelot contains four vessels, one of which was ceded by Uhle to Mr. Mazzei. The grave was approximately 2 meters deep. Phase 4.

4726 - Cup bowl decorated with an anthropomorphic mythical being. Height 10.0 cm.; diameter 16.9 cm. Painted in seven colors. The creature has a purple face, white forehead ornament, orange mouth mask, flesh sleeves, and a brown trophy head in his cloak. The background is black and the rim band purple. The entire interior is red with cris-crossing burnishing lines on the bottom which may have been intentional. The design area extends on to the bottom of the vessel, but a red slipped circular area covers the extreme bottom. Lumps in the vessel wall appear to be caused by very large temper. Illustrated by Kroeber and Strong, 1924, Plate 27n; Uhle, 1913, Figure 12:1.

4727 - Small flaring bowl decorated with alternating dark red and white balls linked together on a cord. Height 6.1 cm.; diameter 10.1 cm. Painted in three colors. The balls are on a black ground. The remainder of the vessel is dark red. Wide burnishing lines in short sequences can be seen in the interior. Illustrated by Kroeber, 1956, Plate 35f.

4728 - Round bottom bowl decorated with an alternating black, purple, orange geometric design. Height 9.8 cm.; diameter 15.4 cm. Painted in five colors. The background is white, rim band black, and interior and exterior bottom red. The vessel is rather poorly smoothed, and the walls are quite lumpy. The rim is also very uneven. Polishing lines are noticable in the interior. Illustrated by Kroeber and Strong, 1924, Plate 27x.

Additional Artifacts in the Grave:

4729 - Reminants of a knit border.

The following vessel is listed in Uhle's field catalog as belonging to the gravelot but was ceded by him to Mr. Mazzei:

A cup bowl with a comb-like design in the upper portion.

GRAVELOT F10

This gravelot is 3.5 meters deep and contains four vessels, one of which was ceded to Mr. Mazzei, and three small clay whistles. It belongs to Phase 3C.

4730 - Effigy vessel with a modeled head and spout and the rest of the body painted and straddled over the vessel. Height 21.2 cm.; maximum diameter 14.6 cm. Painted in six colors. The major parts of the figure are purple. The cap is orange with a white band around the forehead. The snake elements protruding from beneath the arms are basically grey. The spout and outlining is in black and the background is dark red which varies greatly in color due to firing. Some retouching of the paint and addition of clay is clearly evident on both sides and behind the neck where the vessel began to buckle. The head has a small hole drilled in the top. Illustrated by Kroeber and Strong, 1924, Plate 25b. Seler, 1923, Figure 317; Uhle, 1906, Figure V; Uhle, 1903, p. 781; Uhle, 1913, Figure 12:7.

4731 - Incurving bowl painted in two colors. Height 7.6 cm.; diameter of mouth 10.3 cm.; maximum body diameter 13.1 cm. The exterior walls are a grey color, and a narrow red ring encircles the unslipped bottom. The interior is also unslipped. Two large cracks which appeared in the wall of the vessel before it was fired are crudely filled with clay which was left unpainted. This is analagous to the repainting and buckling of 4730.

4732 - Cooking pot decorated with an incised diamond design. Height 10.2 cm.; maximum body diameter 12.8 cm.; diameter of opening 8.8 cm. This vessel has very thick walls with large temper and possesses a gritty surface to the touch. In addition to the two handles on the sides there appears to have been one over the top. The double triangle design is filled with short incised dashes. Small reed impressed circles decorated the upper handle. The bottom is rather flat and blackened. Illustrated by Kroeber and Strong, 1924, Plate 28f.

The following vessel is listed in Uhle's field catalog as belonging to this gravelot, and was ceded by him to Mr. Mazzei:

A red monochrome bowl.

Additional Artifacts from the Grave:

4733 - Whistle representing the head of a man (Illustrated by Kroeber, 1956, Plate 34b).

4734 - Whistle representing an animal (Illustrated by Kroeber, 1956, Plate 34b).

4824 - Whistle in human form originating from this grave (Illustrated by Kroeber, 1956, Plate 34b).

GRAVELOT F11a

This gravelot contains two vessels. It originally was thought that Gravelots F11a and F11b formed a single grave association, but it was recently discovered that the field notes indicated two distinct graves. The burial was quite shallow. Phase 3C.

4735 - Double spout bottle painted with ten humming birds sitting on a tree. Height 15.0 cm.; maximum body diameter 13.2 cm. Painted in six colors. The birds are perched on an orange colored tree on a white background. They have grey heads, tail feathers, and wings, orange pouches, black wings, and a purple body. The spouts are dark red as is a band separating the orange body from the design area. The vessel is smooth and well burnished however some of the black outlining has flaked off. There are some smudges of red paint on the white ground between the spouts. The spouts are smooth but broken off. Illustrated by Kroeber and Strong, 1924, Plate 25g; and Proulx, 1968, Plate 13b.

4736 - Deep bottomed bowl decorated with a single white band on a dark brown exterior. Height 11.1 cm.; diameter 18.2 to 19.1 cm. Painted in three colors. The interior is red. Burnishing lines are quite noticeable in the interior.

GRAVELOT F11b

This grave was roofed over with wooden beams. Seven vessels were in the grave proper, and two sea urchin containers with cotton stoppers were found in the fill above the beams. One of the vessels was ceded to Mr. Mazzei. Phase 3C.

4737 - Double spout bottle decorated with an Anthropomorphic Mythical Being. Height 19.0 cm.; diameter of body, 15.5 cm. Painted in 9 colors. The ground color is white. The face of the creature is purple with a white mouth mask, orange forehead ornament, and red fringe over the forehead ornament. The club in his right

4737 - *(Cont'd)* hand is yellow and the trophy head dark yellow. Grey is used for parts of the body as well as for the lower row of "spikes" on the cloak. Brown is used in the cloak and for features of the feline head at its end. The outlining on the spouts is black. Brushwork is careless in some places as evidenced by gaps between the colors and the outlines. In some places the outline has been painted over, suggesting a preliminary sketch. The spouts are rather lumpy. Illustrated by Kroeber and Strong, 1924, Plate 25d; Proulx, 1968, Figure 18; Seler, 1923, Figure 43; Uhle, 1906b, Figure III; and Uhle, 1913, Figure 12:3.

4738 - Flaring bowl decorated with three garza birds. Height 8.7 cm.; diameter 13.3 cm. Painted in four colors. The birds are white (badly faded in spots) with red beaks and eyes and have a brown background. The rim band and bottom are purple. The interior is red. Very fine burnishing lines are evident on the exterior. Illustrated by Kroeber and Strong, 1924, Plate 26a; and Proulx, 1968, Plate 16a.

4739 - Bulbous vase decorated with a snake like design. Height 12.8 cm.; diameter 13.3 cm. Painted in three colors. The outlined design in black is on a white ground. There is a black band below the design area. The bottom is red as is the rim band. On the interior wall there is a red band extending 1.7 cm. down from the rim. The rest of the interior is unslipped having a rather rough appearance. There are smudges of red paint on the exterior probably from the painters fingers.

4740 - Dish decorated with one large curled fish. Height 8.8 cm.; diameter 23.7 cm. Painted in 6 colors. The background color is white on which is painted a black fish (in the upper portion) having a white lower portion separated by a purple median line. Orange stippling is used as a filler. The interior and exterior walls are dark red. The exterior bottom is light red. The design area is badly flaked. This vessel is a pair to 4741. Blotchy areas on the interior walls are striking and they are believed to be due to a chemical reaction which occurred during firing.

4741 - Dish painted with one curled fish. Height 8.3 cm.; diameter 23.2 cm. This vessel is a duplicate to 4740. The exterior walls are much more finely burnished than the bottom suggesting two different tools were used. Illustrated by Kroeber and Strong, 1924, Plate 28q; and Proulx, 1968, Plate 20b; Uhle, 1910, Figure 9b.

4742 - Cup bowl painted with six trophy heads lying horizontally. Height 9.8 cm.; diameter 16.1 cm. Painted in five colors. It appears as if the red background was applied first and then the violet and orange colored areas of the faces. Next the white mouth portion was drawn and then the black outline and hair.

Gravelot F11b (Continued)

4742 - *(Cont'd)* As a last step the white slings and panel dividers were applied. The bottom is black as well as the rim band; the interior is solid red. This vessel is interesting in that all the outlines look blurred because of vigerous burnishing which was done mainly in a horizontal direction. However the slings appear to have been done vertically. Illustrated by Kroeber and Strong, 1924, Plate 27g.

4743 - Flaring bowl decorated with vertical bands. Height 8.4 cm.; diameter 14.7 cm. Painted in seven colors. The stripes alternate white-orange-white-dark orange. At one point a single violet stripe is added to keep the sequence constant. The background is black and the rim band, which was applied before the stripes, is purple. The bottom and the interior are red. The stripes were burnished vertically.

The following vessel is listed in Uhle's field catalog as belonging to this gravelot, but it was ceded to Mr. Mazzei:

A bulbous vase, duplicate to 4739.

Additional Items found in the Grave:

4744 - Sea urchin container with cotton stopper.

4745 - Sea Urchin container with cotton stopper.

GRAVELOT F12

This gravelot contains three vessels, one of which appears to be a trade piece. Phase 4.

4746 - Incurving bowl decorated with multicolored segmented circles. Height 6.9 cm.; diameter of body (maximum) 14.3 cm. Painted in six colors. The circles are white, orange, violet, and flesh on a black background, which covers the entire exterior. The interior is red. The edge of the rim was once painted white. A red area depicting the natural color of the fired clay can be seen on the bottom. Illustrated by Kroeber and Strong, 1924, Plate 27r; Kroeber, 1956, Figure 5d, p. 371; and Proulx, 1968, Plate 27a.

4747 - Flaring bowl decorated with "S" shaped two headed snakes. Height 6.8 cm.; diameter 13.8 cm. Painted in seven colors. The snakes are dark orange, grey, light orange, and purple and all have white eyes. The background is black and there is no rim band. The interior and exterior bottom are dark red. Illustrated by Kroeber and Strong, 1924, Plate 27q.

4748 - Collared jar painted with an indistinguishable design. Height 14.5 cm.; maximum diameter 15.6 cm. The major portion of the vessel is painted dark red. The design area background is black. Traces of purple, white, and orange remain. This vessel is obviously a trade piece. Its globular shape, heavy thick walls, and design layout are completely foreign to the Nasca style. The nearest similarities are found in the Pisco Valley. Illustrated by Kroeber, 1956, Figure 10, p. 391.

GRAVELOT F13

This gravelot contains four vessels. The pottery was found together at the side of a large burial urn. The gravelot belongs to Phase 4.

4750 - Small flaring bowl decorated with 5 foxes or rodents. Height 7.5 cm.; diameter 13.1 cm. Painted in four colors. The animals are purple and red, outlined in black, on a white ground. The rim band is purple, the bottom black, and the interior red. Illustrated by Kroeber and Strong, 1924, Plate 27a.

4750a- This vessel, represented by a large sherd, appears to be an exact duplicate to 4750.

4751 - Cooking pot decorated with raised fillets having deeply incised parallel lines. The fillets are separated by incised lines on the body of the vessel. The interior rim is decorated with triangular elements with incised fillers. Height 11.3 cm.; maximum body diameter 19.0 cm.; diameter of mouth 14.6 cm. The greater part of the surface is blackened from use. Gritty surface and large temper are characteristic. Illustrated by Kroeber, 1956, Plate 34e.

4752 - Cooking pot decorated with incised zig zag lines with fillers in between. Height 22.7 cm.; maximum body diameter 25.5 cm.; diameter of mouth 16.5 cm. The vessel has large temper and is gritty to the touch. Illustrated by Kroeber, 1956, Plate 34f.

GRAVELOT F14

This gravelot contains three vessels, one of which was ceded to Mr. Mazzei. It lay at a depth of 1.4 meters. Phase 3D.

4753 - Large cup bowl decorated with multicolored zig-zag lines. Height 12.4 cm.; diameter 19.2 cm. Painted in six colors. The lines are white, orange, purple and grey on a black background and in no set order. The remainder of the interior and the exterior is red except for the exterior bottom which is unslipped. Fire clouds can be seen on the bottom. Illustrated by Kroeber, 1956, Plate 33d.

4754 - Flaring bowl decorated with eight beans. Height 9.3 cm.; diameter 13.3 cm. Painted in seven colors. The parts of the beans vary in color from purple, flesh, orange, and violet. Outlining is in black and the background is white. The rim band and interior are purple; the bottom is red. The vessel has many missing pieces. Illustrated by Kroeber, 1956, Plate 33b.

Ceded Vessel:

A bowl painted with zig-zag lines (a duplicate to 4753?).

GRAVELOT F15

Uhle stated that this burial was in the "shape of a big pot." What he probably is saying is that it was an urn burial. The grave contained only one vessel, it being located near the surface of the ground. Also associated with this grave is an offering of food (pumpkins and camote) along with a red "veil" all wrapped within a white cloth. Phase 3C.

4755 - Double spout bottle painted with two winged Anthropomorphic Mythical Beings. Height 14.7 cm.; maximum body diameter 12.9 cm. Painted in 9 colors. The face is black, mouth mask white, bangles purple, forehead ornament flesh, necklace dark orange, cloak orange, armes brown, legs grey and the background red. The design is well executed with the exception of the bangles which are carelessly outlined. This may be due to the artists being unable to distinguish the bangle color from the background color when outlining before firing. The brown pigment of the spouts is crackled. The bottom is very crudely burnished in comparison with the remainder of the vessel. Illustrated by Kroeber and Strong, 1924, Plate 28b; Proulx, 1968, Plate 3a; and Uhle, 1913, Figure 12:11.

GRAVELOT F16

This gravelot contained one vessel; the tomb was rather shallow, according to Uhle, with the human remains being quite decayed. The vessel was much damaged by salts. It belongs to Phase 3D.

4757 - Double spout bottle decorated with an Anthropomorphic Mythical Being. Height 16.3 cm.; maximum body diameter 13.2 cm. Painted in seven colors. This vessel is in a very deteriorated condition and the colors can be observed only on small portions. The body parts of the creature are purple, necklace grey, hair hanks black, forehead ornament orange, breech cloth brown, and snake-like elements red--on a white background. The spouts are purple.

GRAVELOT F17

This gravelot contains three vessels. It belongs to Phase 4.

4759 - Cup bowl decorated with five frogs and a lizard. Height 10.7 cm.; diameter 17.0 cm. Painted in six colors. The center and side portions of each frog alternate in orange and purple and have white feet, eyes, and vertical fillers, the paint of which has faded in several places. The lizard is violet. The design is executed on a black background; the rim band is purple, and both the bottom and the entire interior are red. The design area appears to have been polished in several directions. The edge of this vessel is very uneven. Illustrated by Kroeber and Strong, 1924, Plate 27t; and Uhle, 1913, Figure 12:8.

4760 - Dish painted with two fruits with thick stems. Height 6.8 cm.; diameter 16.4 cm. Painted in five colors. The fruits are orange and violet, outlined in black, on a white ground. The interior and exterior walls are dark red. The bottom is unslipped. The interior walls are deeply cut with burnishing lines in contrast to the bottom which is quite smooth. The vessel was broken in antiquity and was mended by tying through one pair of drilled holes near the rim. Some of the very large temper (2.5 mm.) can be seen in the cracks. Illustrated by Kroeber, 1956, Figure 3b, p. 360, and Figure 4a, p. 361.

Gravelot F17 (Continued)

4761 - Flaring bowl decorated with multicolored steps. Height 7.8 cm.; diameter 12.9 cm. Painted in 6 colors. The steps are orange, light orange, and purple on a grey background. Outlining is in white. The rim band is purple and the bottom is a highly smudged dark red. Outlining was done last and was carelessly executed in one or two places. Streaks of paint can be seen on the background where they smeared during burnishing. Illustrated by Kroeber and Strong, 1924, Plate 271.

GRAVELOT F18

This gravelot contains five vessels, one of which was exchanged with the Peabody Museum, Harvard University. The tomb was 2.8 meters in depth. Phase 4.

4763 - Double spout bottle painted with a feline deity. This vessel was exchanged with the Peabody Museum, Harvard University.

4764 - Round bottom bowl decorated with eleven fruits. Height 9.8 cm.; diameter 19.9 cm. Painted in five colors. The fruits alternate in an orange-purple pattern except for the eleventh fruit where, in order to retain the alternating sequence, the artist painted half the stripes purple and the other half orange. Outlining is in white on a black ground. The rim band is purple and the interior dark red. The bottom is unslipped and very crudely burnished. Salt deposits have dulled much of the design area. A large spot, greasy in appearance, penetrates the entire wall in one spot. Illustrated by Kroeber, 1956, Plate 32f.

4765 - Flaring bowl decorated with six humming birds. Height 7.8 cm.; diameter 14.8 cm. Painted in six colors. The birds have purple bodies, brown heads, orange pouches, and black feathers on a white background. The rim band is black and the interior is dark red. Wing segments of these birds are both Phase 3 and Phase 4 types as are the feathers. There is a pair of mend holes near the rim with a third hole drilled only halfway through the vessel. There is a large spall on the side. A fire cloud can be seen on the unslipped bottom. Illustrated by Kroeber and Strong, 1924, Plate 27w; Kroeber, 1956, Plate 33c; and Proulx, 1968, Plate 14a.

4766 - Flaring bowl painted and decorated with eight beans. Height 8.5 cm.; diameter 18.5 cm. Painted in five colors. The white outlined beans alternate in orange and purple on a black background. Because of poor planning one of the beans is greatly reduced in size and placed vertically. There is no rim band; the interior and the remainder of the exterior (with the exception of a small area on the bottom) are slipped dark red. There is a heavy deposit of slats on the surface which has deteriorated the vessel.

4767 - Flaring bowl decorated with three long necked water fowl. Height 10.9 cm.; diameter 19.3 cm. Painted in five colors. The bird's bodies are purple, beaks orange, and wings black on a white background. The interior and the bottom are red. A black substance, perhaps due to a chemical reaction in firing, has smudged the bottom and part of the design area. Details of drawing such as the earlier type of wing segment and wing feathers as well as the flat bottomed, high sided shape indicates that this vessel is an heirloom and really belongs to the late part of Nasca 3. Illustrated by Kroeber and Strong, 1924, Plate 27o.

GRAVELOT F19

This gravelot contains three vessels. The remains were at a depth of 2.4 meters. Phase 3A.

4768 - Flaring bowl decorated with five long necked water fowl. Height 8.7 cm.; diameter 20.6 cm. Painted in six colors. The birds are outlined in black which is also the color of the feathers; pouches are orange and beaks purple, on a white background. Spots on the wings alternate in purple and brown. The rim band is black, and the interior dark red. Fire clouds can be seen on the unslipped bottom. Illustrated by Kroeber and Strong, 1924, Plate 26j.

4769 - Round bottom bowl decorated with a single series of alternating red and black peppers on a white background. Painted in three colors. The interior is dark red, rim band black, and the bottom unslipped. Because of poor planning one of the peppers is squeezed in vertically along with a linear element. The black paint appears to have been applied in two coats. Illustrated by Kroeber and Strong, 1924, Plate 26g.

Gravelot F19 (Continued)

4770 - Unslipped incurving bowl. Height 11.0 cm.; maximum diameter 15.7 cm. The surface may have a light slip. It is crudely burnished with black spots on the bottom suggesting use on a fire. Illustrated by Kroeber, 1956, Figure 1c, p. 351.

GRAVELOT F20

This gravelot contains three vessels, one of which is missing. It was a shallow grave, about 1.2 meters deep. Phase 4.

4771 - Bulbous vase decorated with a band of full face trophy heads. Height 11.4 cm; maximum diameter 11.1 cm.; diameter of mouth 9.3 cm. Painted in seven colors. The faces are purple, orange, flesh and brown on a white background. The hair is black and the rim band purple. A light red band encircles the bottom. The interior is unslipped except for a purple band extending 1.1 cm down the side. The outlining of the faces overlaps at the chins. Illustrated by Kroeber and Strong, 1924, Plate 28n.

4772 - Round bottom bowl decorated with an alternating purple, orange triangular design. Height 7.5 cm.; diameter 13.8 cm. Painted in four colors. The triangles are separated by black zig-zag lines on a white ground. The rim band is black; the interior and bottom are unslipped. On one side of the vessel the paint has almost completely flaked off. Illustrated by Kroeber, 1956, Plate 32e.

4773 - This vessel is missing from the collection and presumably never reached the museum. Uhle describes it as:

Flaring bowl with a black bottom and finger-like elements extending from this to the rim.

GRAVELOT F21

This gravelot contains three vessels, one of which appears to be an heirloom. Phase 4.

4774 - Double spout bottle with painted design of two birds. Height 17.7 cm.; diameter 14.6 cm. Painted in five colors. The entire body of the vessel except for the bottom is painted white, the spouts purple. The birds have black bodies, orange pouches, and grey heads. The shape of the vessel (high body

4774 - (*Cont'd*) profile) and details of the painted design (wing segments, feathers) suggest that this vessel is older than the other specimans in this grave lot; it may be an heirloom. Illustrated by Kroeber and Strong, 1924, Plate 28c.

4775 - Cup bowl with painted design of two Anthropomorphic Mythical Beings. Height 10.5 cm.; diameter 14.9 cm. Painted in seven colors. The ground color on the exterior is black, carelessly applied so that there are spots of it on the bottom as well as solid color on the side walls; the interior is red. The faces of the principal figures are purple, the forehead and mouth ornaments orange, the breech-cloth brown, and other details grey and white. The vessel was cracked in antiquity and mended by tying through one pair of drilled holes. Illustrated by Kroeber and Strong, 1924, Plate 27m, and Proulx, 1968, Plate 3b.

4776 - Flaring bowl decorated with an unidentified design, perhaps based on some animal form. Height 8.8 cm.; diameter 18.1 cm. Painted five colors. The ground color of the exterior is black, while the interior is orange with no rim band. The design is executed in purple and orange with a white outline; the paint is smeared in places. Illustrated by Kroeber and Strong, 1924, Plate 27d.

GRAVELOT F22

This gravelot contains seven vessels, four of which were ceded by Uhle to Mr. Mazzei, and one of which is missing. Phase 4.

4777 - This vessel is missing from the collection and is presumed lost. Uhle describes it as:

> Flaring bowl with a black bottom having finger-like elements extending up to the rim.

4778 - Round bottom bowl decorated with a step design with lozenge-shaped fillers. Height 8.5 cm.; diameter 15.4 cm. Painted in five colors. The steps are outlined in white and have red, purple and violet lozenge-shaped fillers. The background is black, rim band purple, and the interior and bottom are unslipped. Illustrated by Kroeber, 1956, Plate 32c.

4779 - Conical bowl decorated with a diamond shaped geometrical design. Height 10.1 cm.; diameter 16.7 cm. Painted in seven colors. The black outlined diamonds alternate in a purple-brown-orange-flesh sequence on a white ground. The rim band is black and the

4779 - *(Cont'd)* bottom unslipped; the interior is red. Drawing was careless. It appears as if the colored area was applied after the black outlining. A gambrel is present in the interior where the bottom joins the side. Illustrated by Kroeber and Strong, 1924, Plate 27c; and Proulx, 1968, Plate 30a.

The following vessels were listed in Uhle's field catalog as belonging to this gravelot but were ceded by him to Mr. Mazzei:

1. Flaring bowl decorated with tied sacks of grain, similar to 4704.

2. Flaring bowl decorated with a bean motif.

3. Flaring bowl decorated with Aji peppers.

4. Monochrome bowl.

GRAVELOT F23

This gravelot contains five vessels, one of which is now in the Peabody Museum, Harvard University, and one of which was ceded by Uhle to Mr. Mazzei; Phase 3A.

4780 - Dish painted on the interior with a curled fish. Height 5.8 cm.; diameter 19.6 cm. Painted in four colors. The fish is painted black on the upper half; the lower portion of the body is white with a string of circular purple elements as a decorative filler. The background on which the fish is painted is which with purple stippling. The interior and exterior walls of the vessel are red; the bottom is unslipped. This vessel is now in the collections of the Peabody Museum of Archaeology and Ethnology, Harvard University (#73874), having formed part of an exchange with this institution in 1908.

4781 - Miniature flaring bowl decorated with birds. Height 4.1 cm.; diameter 8.5 cm. Painted in 6 colors. The parts of the birds alternate in color from brown, black, orange, and purple. The background is white. The rim band, bottom, and entire interior are red. The surface of this vessel is badly corroded by lime deposits. (See #4782).

4782 - Miniature flaring bowl, duplicate to 4781. Height 3.9 cm.; diameter 8.4 cm. The painting appears careless in some spots as evidenced by gaps between the outline and the colored area, overlapping brush strokes, etc. A very good example of "ghost firing" appears in the interior wall. It appears 4781 was

4782 - *(Cont'd)* stacked inside of this vessel during firing. No such "ghost" is found in the former. Illustrated by Kroeber and Strong, 1924, Plate 27f.

4783 - Flaring bowl decorated with 11 beans. Height 7.7 cm.; diameter 14.8 cm. Painted in six colors. The parts of the beans vary in color with no set alternation in purple, orange, violet and white on a red background. The rim band and bottom are black. The interior is red. The surface of this vessel is badly deteriorated. The white paint has flaked off in many places leaving the background color showing through. The other colors are more stable. The vessel was repaired by tying through three pair of mend holes.

The following vessel was ceded by Uhle to Mr. Mazzei, but was described in his field notes as belonging to this grave lot:

A flaring bowl with a circular geometric design.

Additional Items from the Grave:

4784 - Bivalve shell.

Distribution of Shape Categories by Gravelot

Gravelots	Flaring Bowls	Cup Bowls	Round and Conical Bottom Bowls	Very Deep Bottom Bowls	Dishes	Double Spout Bottles	Bulbous Vases	Head Jars	Straight-sided Jars	Collared Jars	Human Effigy Pots	Fisherman Bottles	Other Effigy Pots	Incurving Vessels	Insloping Vessels	Cooking Pots	Miscel-laneous	Total
A1 (Phase 3B)	2	--	1	--	--	--	--	--	--	--	--	--	--	--	--	1	--	4
B1 (Phase 4)	--	--	--	1	--	--	--	--	--	--	--	--	--	--	--	--	--	1
B2 (Phase 3D)	1	1	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	2
B3 (Phase 3C)	2	--	2	1	3	--	--	--	--	--	--	--	--	--	--	--	1	9
B4 (Phase 3D)	3	2	1	--	1	1	1	--	--	--	--	--	--	--	--	--	--	9
B5 (Phase 3C)	1	1	1	1	1	1	1	--	--	--	--	--	--	--	--	--	--	7
CA (Phase ?)	1	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	1	2
CB (Phase 3A)	5	--	--	--	1	--	--	--	--	--	--	--	--	--	--	--	1	7
F1 (Phase 3D)	--	1	--	--	--	--	1	--	--	--	--	--	--	--	--	--	--	2
F2 (Phase 4)	1	1	--	--	--	--	--	--	--	--	--	--	--	--	--	--	1	3
F3 (Phase 4)	--	4	--	--	2	1	1	--	--	--	--	--	--	--	--	--	--	8
F4 (Phase 3B)	6	--	--	--	5	1	--	--	--	--	--	--	--	--	2	1	--	15
F5 (Phase 3A)	2	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	2
F6 (Phase 3C)	3	--	1	--	--	1	1	--	--	--	1	--	--	--	--	--	1	8
F7 (Phase 3B)	4	--	1	--	--	1	--	--	--	--	--	--	--	--	1	--	--	7
F8 (Phase 3C)	--	--	1	--	2	--	--	--	--	--	--	--	--	--	--	--	--	3
F9 (Phase 4)	1	2	1	--	--	--	--	--	--	--	--	--	--	--	--	--	--	4
F10 (Phase 3C)	--	--	--	--	--	--	--	--	--	--	--	--	1	1	--	1	1	4
F11a (Phase 3C)	--	--	--	1	--	1	--	--	--	--	--	--	--	--	--	--	--	2
F11b (Phase 3C)	1	1	--	--	2	1	2	--	--	--	--	--	--	--	--	--	--	7
F12 (Phase 4)	1	--	--	--	--	--	--	--	--	--	--	--	--	1	--	--	1	3
F13 (Phase 4)	2	--	--	--	--	--	--	--	--	--	--	--	--	--	--	2	--	4
F14 (Phase 3D)	1	1	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	2
F15 (Phase 3C)	--	--	--	--	--	1	--	--	--	--	--	--	--	--	--	--	--	1
F16 (Phase 3D)	--	--	--	--	--	1	--	--	--	--	--	--	--	--	--	--	--	1
F17 (Phase 4)	1	1	--	--	1	--	--	--	--	--	--	--	--	--	--	--	--	3
F18 (Phase 4)	3	--	1	--	--	1	--	--	--	--	--	--	--	--	--	--	--	5
F19 (Phase 3A)	1	--	1	--	--	--	--	--	--	--	--	--	--	1	--	--	--	3
F20 (Phase 4)	1	--	1	--	--	--	1	--	--	--	--	--	--	--	--	--	--	3
F21 (Phase 4)	1	1	--	--	--	1	--	--	--	--	--	--	--	--	--	--	--	3
F22 (Phase 4)	4	--	2	--	--	--	--	--	--	--	--	--	--	--	--	--	1	7
F23 (Phase 3A)	2	--	--	--	1	--	--	--	--	--	--	--	--	--	--	--	2	5

Total: 146

ENDNOTES

1. I am indebted to John H. Rowe's biography of Uhle (1954, pp. 1-6) for much of the information concerning Uhle's life prior to his work in the Ica Valley.
2. Letter dated Ica, April 4, 1901 (Field Catalog, Vol. IV, pp. 28 Front and Reverse).
3. Letter dated Ica, January 7, 1901 (Field Catalog, Vol. V, p. 74 Reverse).
4. Letter dated Ica, January 16, 1901, p. 4 (Field Catalog, Vol. V, p. 79 Reverse).
5. Letter dated Ica, January 16, 1901, p. 7 (Field Catalog, Vol. V, p. 81 Front). The Chirana is also mentioned in a letter dated Ocucaje, February 26, 1901, pp. 27-28 (Field Catalog, Vol. VI, pp. 12 Reverse and 13 Front) and in a letter dated Ica, January 25, 1901 (Field Catalog, Vol. V, p. 85 Front).
6. Letter dated Ocucaje, February 26, 1901, p. 31 (Field Catalog, Vol. VI, p. 14 Reverse). The crops grown at this time in the valley are also enumerated by Uhle, 1914.
7. Hammel, 1962, pp. 21-22.
8. Hammel, 1962, p. 21.
9. Letter dated Ica, January 7, 1901 (Field Catalog, Vol. V, p. 75 Front).

10. Letter dated Ica, January 25, 1901 (Field Catalog, Vol. V, p. 84 Front).
11. Letter dated Ica, January 7, 1901 (Field Catalog, Vol. 5, p. 75 Front).
12. Letter dated Ica, January 16, 1901, pp. 7-8 (Field Catalog, Vol. V, pp. 81 Front and Reverse).
13. Letter dated Ica, January 16, 1901, p. 5 (Field Catalog, Vol. V, pp. 80 Front and following).
14. Letter dated Ica, January 22, 1901, p. 9 (Continuation of letter of January 16, 1901, Field Catalog, Vol. V, p. 82 Front).
15. Letter dated Ica, January 25, 1901 (Field Catalog, Vol. V, p. 84 Front).
16. Letter dated Ica, January 22, 1901, pp. 10-11 (Field Catalog, Vol. V, pp. 82 Reverse and 83 Front).
17. Letter dated Ica, January 25, 1901 (Field Catalog, Vol. V, p. 84 Reverse).
18. Letter dated Ica, January 25, 1901 (Field Catalog, Vol. V, pp. 85 Reverse and 86 Front; also see Vol. III, p. 42 Front). Professor Paolo Graziosi of the Museo Nazionale in Florence also provided valuable information on Mr. Mazzei.
19. ibid.
20. Letter dated Ica, January 25, 1901 (Field Catalog, Vol. V, pp. 83 Reverse and 84 Front).

21. Letter dated Ocucaje, February 3, 1901 (Field Catalog, Vol. V, p. 86 Reverse).
22. Field Catalog listing (Vol. III, p. 35 Front).
23. Field Catalog listing, (vol. III, p. 36 Reverse).
24. Field Catalog listing (Vol. III, p. 37 Reverse).
25. Field Catalog listing (Vol. III, p. 37 Reverse).
26. Letter dated Ocucaje, February 3, 1901, p. 4 (Field Catalog, Vol. V, p. 88 Front).
27. ibid., p. 5 (Field Catalog, Vol. V, p. 88 Reverse).
28. Field Catalog listing, (Vol. III, pp. 41 Front and Reverse).
29. Letter dated Ocucaje, February 5, 1901 (Field Catalog, Vol. V, p. 89 Reverse). Also see letter dated Ocucaje, February 26, 1901 pp. 35 ff (Field Catalog, Vol. VI, pp. 16 Reverse and following and 17 Reverse for information on Galagarza).
30. ibid., (Field Catalog, Vol. V, p. 90 Front).
31. ibid., (Field Catalog, p. 90 Front).
32. Field Catalog listing, pp. 16-18 (Vol. III, pp. 42 Front and Reverse and 43 Front).
33. Letter dated Ocucaje, February 3, 1901, p. 2 (Field Catalog, Vol. V, p. 87 Front).
34. ibid., (Field Catalog, Vol. V, p. 88 Front).
35. Field Catalog listing, pp. 22 ff. (Vol. III, p. 45 Front).

36. Field Catalog listing, pp. 27-28 (Vol. III, pp. 47 Reverse and 48 Front). Also see letter dated Ocucaje, February 26, 1901, pp. 23-24 (Field Catalog, Vol. VI, pp. 10 Reverse and 11 Front), p. 26 (Field Catalog, Vol. VI, p. 12 Front) and pp. 32-33 (Field Catalog, Vol. VI, pp. 15 Front and Reverse).
37. Letter dated Ocucaje, February 26, 1901, p. 26 (Field Catalog, Vol. VI, p. 12 Front).
38. ibid., pp. 32-34 (Field Catalog, Vol. VI, pp. 15 Front and Reverse, 16 Front).
39. Field Catalog listing, (Vol. III, pp. 48 Front and following).
40. Letter dated Ocucaje, February 26, 1901, p. 44 (Field Catalog, Vol. VI, p. 21 Front).
41. Letter dated Ocucaje, March 13, 1901 (Field Catalog, Vol. VI, pp. 26 Reverse, 27 Front and Reverse). Also see Uhle, 1913 and Field Catalog listings.
42. Letter dated Ocucaje, March 13, 1901 (Field Catalog, Vol. VI, p. 27 Reverse).
43. ibid., (Field Catalog, Vol. VI, p. 26 Front).
44. Letter dated Ica, March 20, 1901 (Field Catalog, Vol. VI, p. 27 Reverse--a continuation of the letter of March 13, 1901).
45. Letter dated Ica, April 4, 1901 (Field Catalog, Vol. IV, p. 27 Front).

46. ibid., (Field Catalog, Vol. IV, p. 27 Reverse). Also see Field Catalog listing (Vol. III, p. 65 Reverse).
47. Letter dated Ica, April 4, 1901 (Field Catalog, Vol. IV, pp. 27 Reverse and 28 Front).
48. Field Catalog listing (Vol. III, pp. 65 Reverse and 66 Front).
49. Letter dated Ica, May 15, 1901 (Field Catalog, Vol. III, p. 62 Front).
50. Letter dated Ica, May 15, 1901 and Field Catalog listing (Vol. III, pp. 62 Front to 75 Front).
51. Letter dated Ica, May 22, 1901 (Field Catalog, Vol. III, pp. 75 Reverse and following).
52. Letter dated Ica, June 27, 1901 (Field Catalog, Vol. IV, p. 4 Reverse).
53. ibid., (Field Catalog, Vol. IV, p. 5 Front).
54. Letter dated Ica, August 10, 1901 (Field Catalog, Vol. IV, p. 29 Reverse).
55. Rowe, 1956.

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MS Das Tal von Ica. Handwritten manuscript of 112 pages, in German, with about 10 drawings. This manuscript, along with six others written by Uhle, is in the Ibero-Amerikanisches Institut in Berlin.

Weiner, Charles

1880 Pérou et Bolivie. Librarie Hachette et Cie., Paris.

PLATES

EXCAVATIONS AT SITE F ON THE HACIENDA OCUCAJE. THE GRAVES IN THIS CEMETERY DATE TO PHASES 3 AND 4 OF THE NASCA PERIOD. THE BURIAL URN IN THE FOREGROUND (4788) IS PART OF AN UN-NUMBERED GRAVE REPORTED TO HAVE CONTAINED THE MUMMY OF A CHILD. THE VESSELS ON THE SURFACE BELONG TO GRAVELOTS F4 AND F7. LOWIE MUSEUM OF ANTHROPOLOGY, UNIVERSITY OF CALIFORNIA NEGATIVE 15-1886; PHOTOGRAPHED BY UHLE IN 1901.

CLOSEUP OF TWO BURIAL URNS EXCAVATED AT SITE F, OCUCAJE. THE URN ON THE LEFT IS IN THE LOWIE MUSEUM OF ANTHROPOLOGY, UNIVERSITY OF CALIFORNIA, BERKELEY (4788); THE OTHER URN WAS NOT RECORDED AND WAS PROBABLY GIVEN TO MR. MAZZEI. NEGATIVE NUMBER 15-1887, LOWIE MUSEUM. PHOTOGRAPHED BY UHLE IN 1901.

EMPTY GRAVE, FOOT OF CERRO BLANCO (SITE F ?), HACIENDA OCUCAJE. LOWIE MUSEUM OF ANTHROPOLOGY, UNIVERSITY OF CALIFORNIA, BERKELEY NEGATIVE 15-1888. PHOTOGRAPHED BY UHLE IN 1901.

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B
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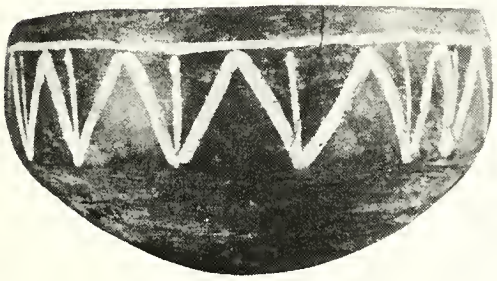

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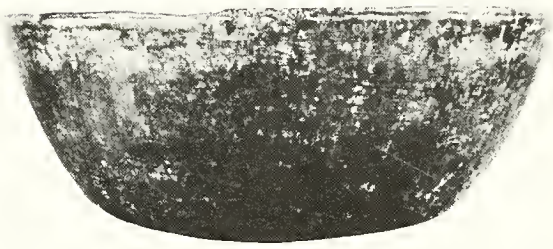

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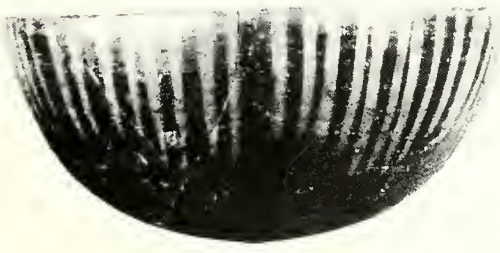

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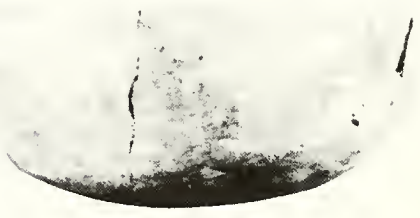

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G H
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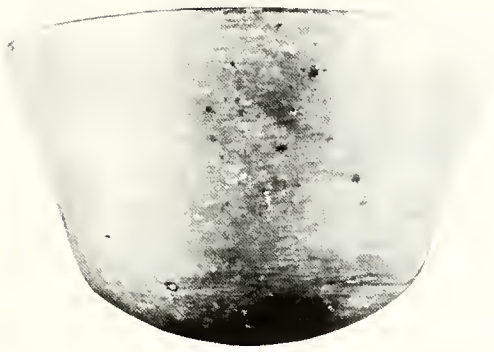
GRAVELOT B1



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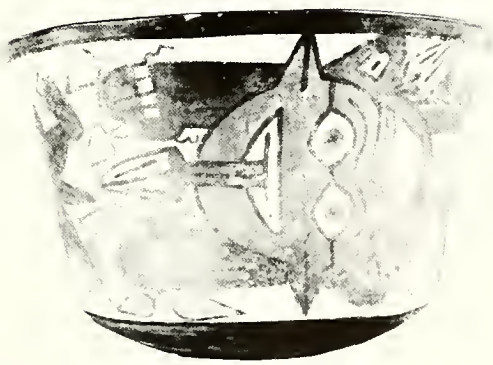

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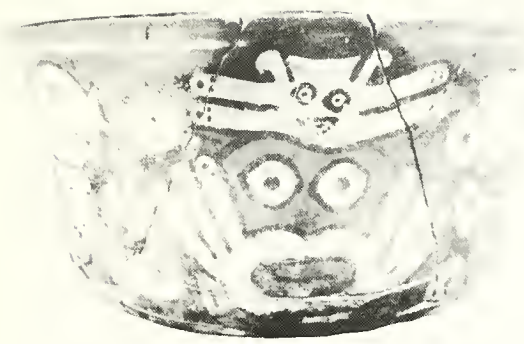

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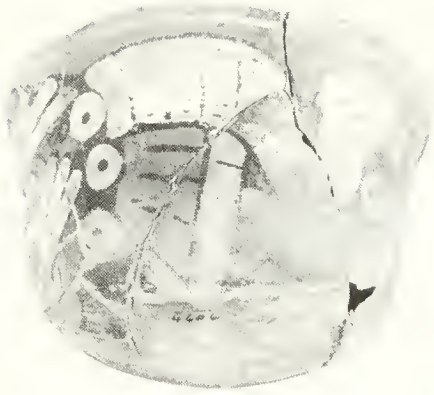

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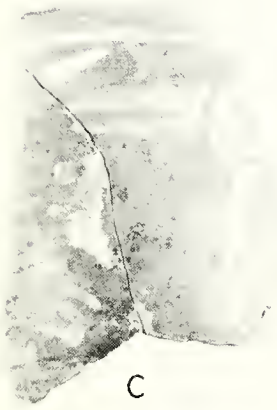

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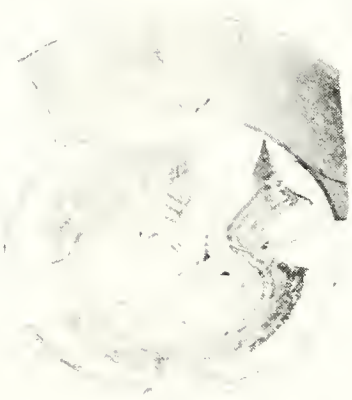

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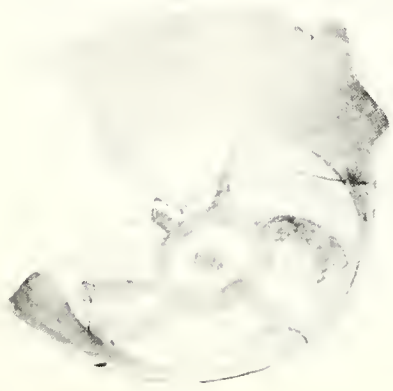

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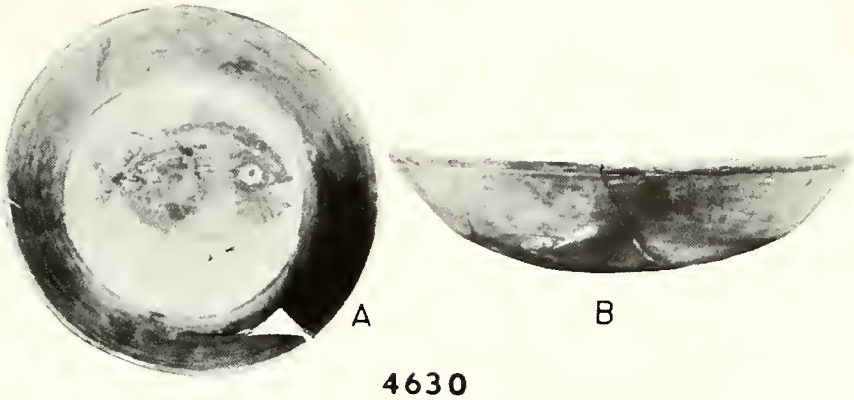

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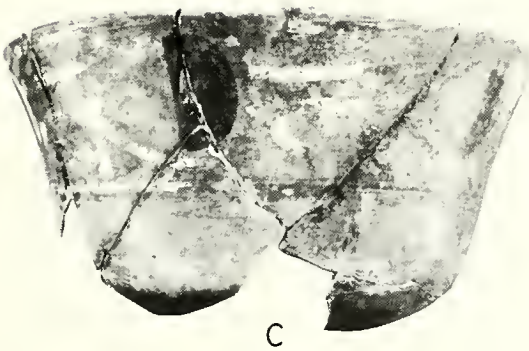

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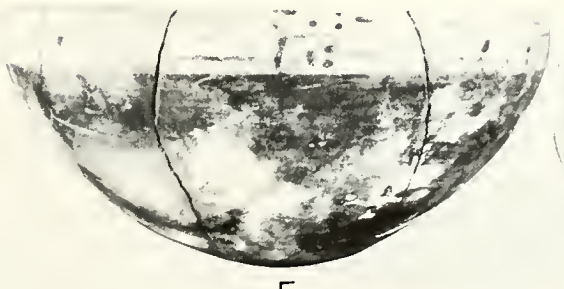

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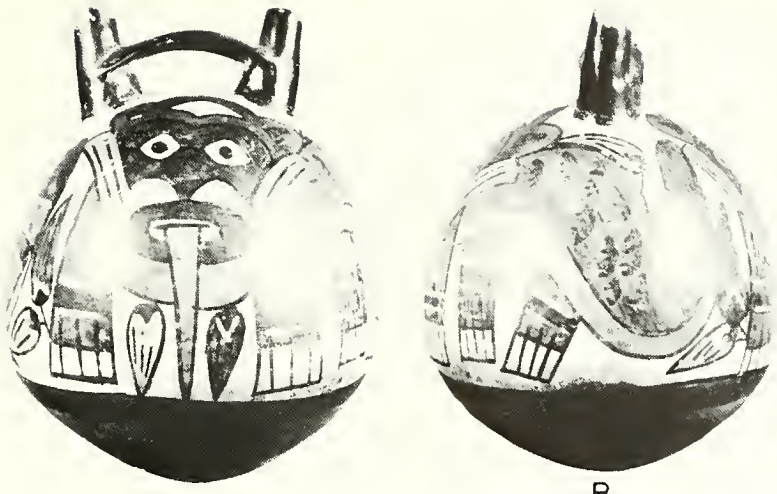

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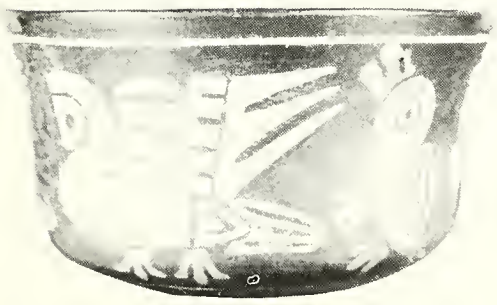

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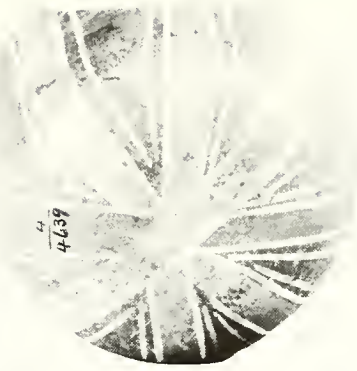

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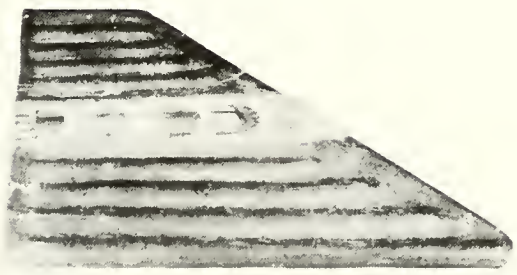

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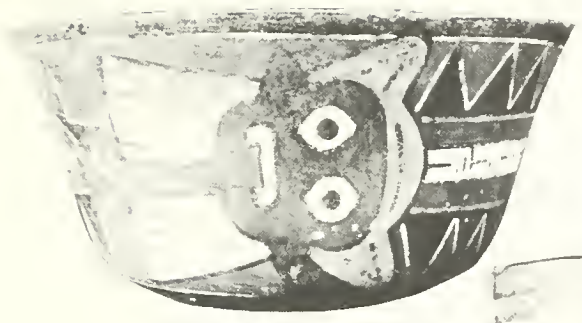

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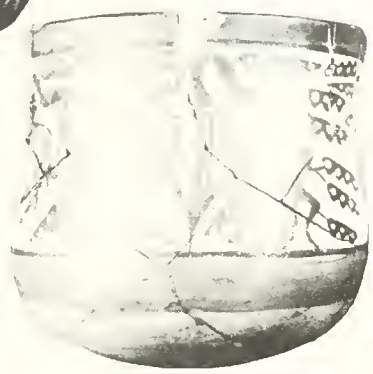

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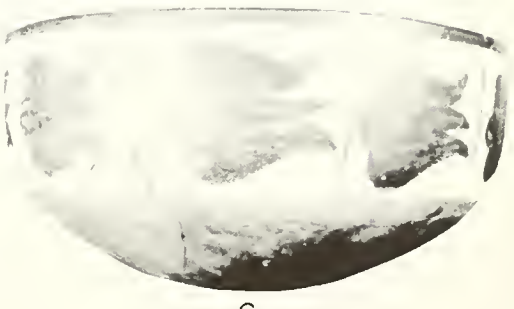

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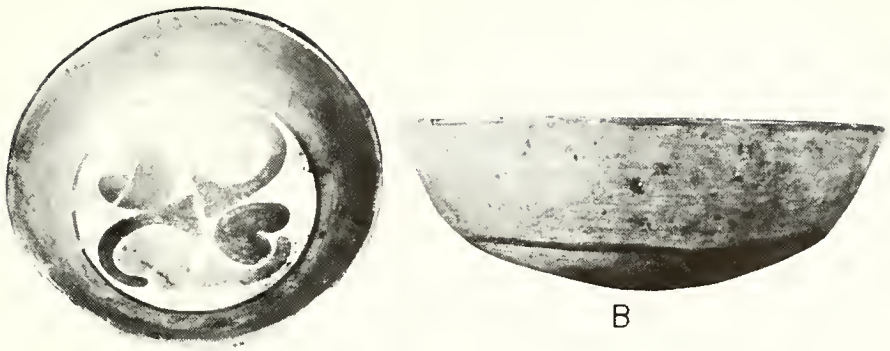


A B

4649

GRAVELOT CA

NO ILLUSTRATIONS

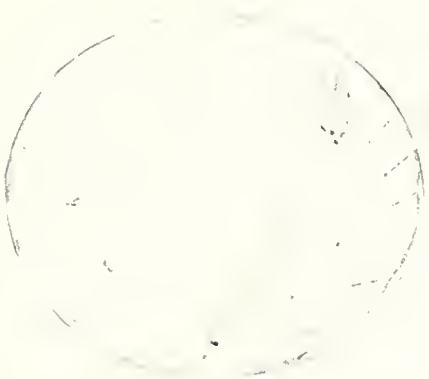
GRAVELOT CB

C

4651

D

4652



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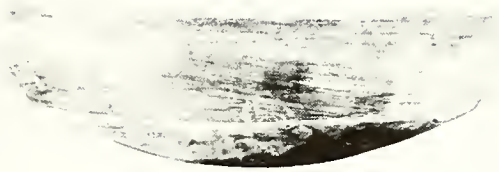

B

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4657

GRAVELOT F1

A

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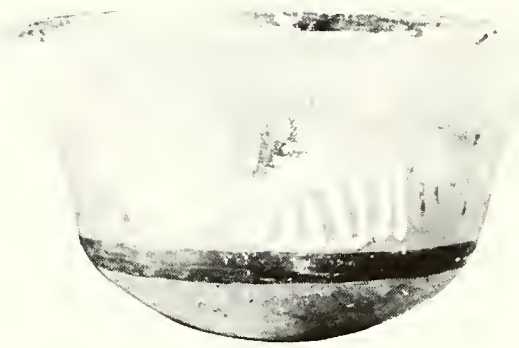

B

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GRAVELOT F2

C

4678

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4679

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4682

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4683

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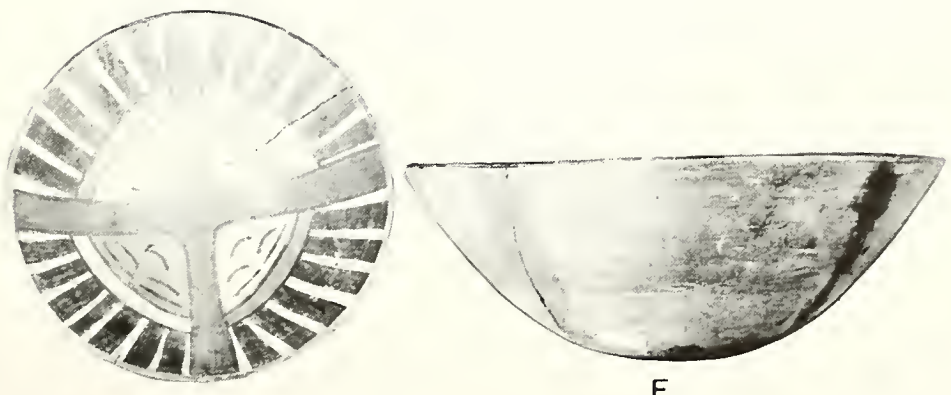

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A B

4688

C D

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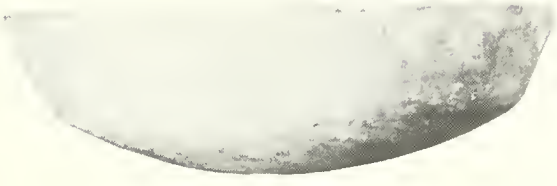

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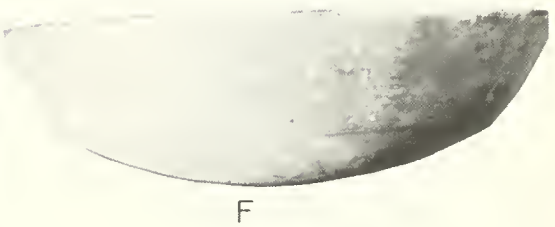

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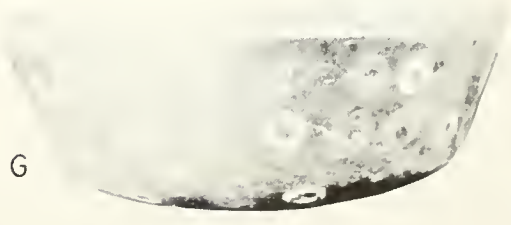

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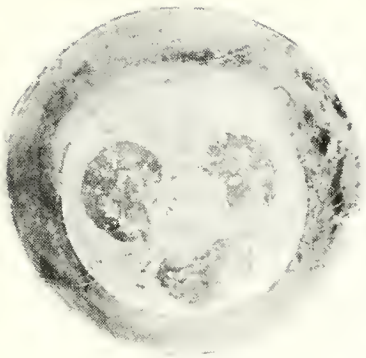

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C

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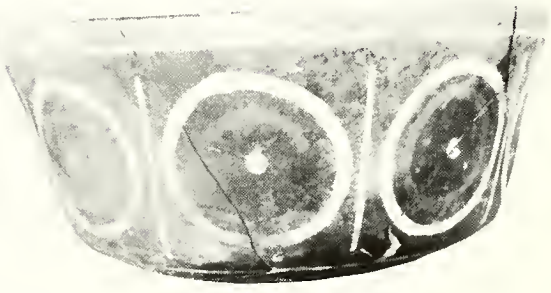

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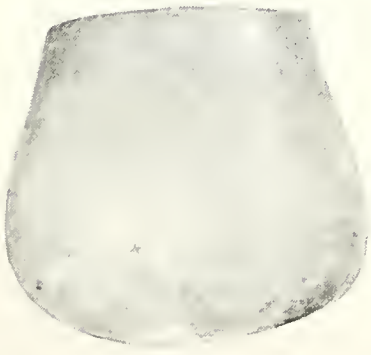

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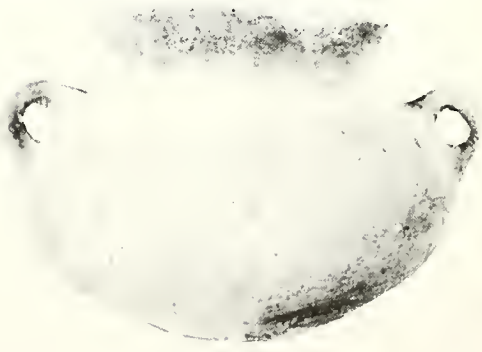


F

4702

A

4703

4604

NOT ILLUSTRATED

GRAVELOT F6

B

4705

C

4706

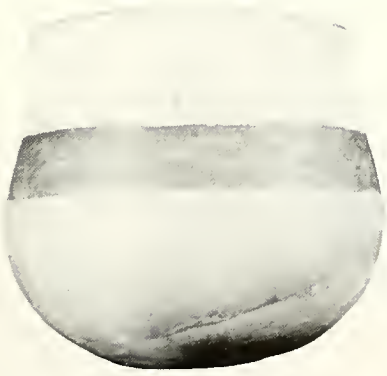
A

4707

B

C

4708



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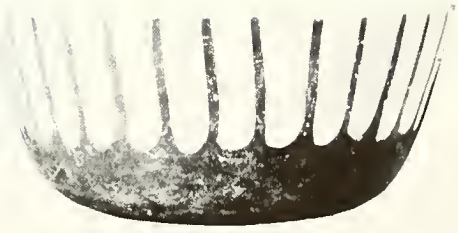

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A

4714

B

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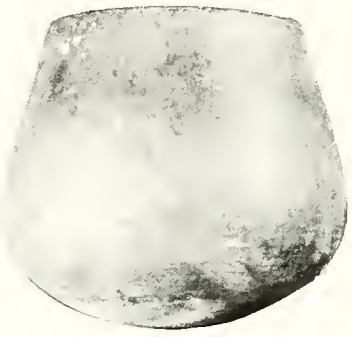

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GRAVELOT F8

D

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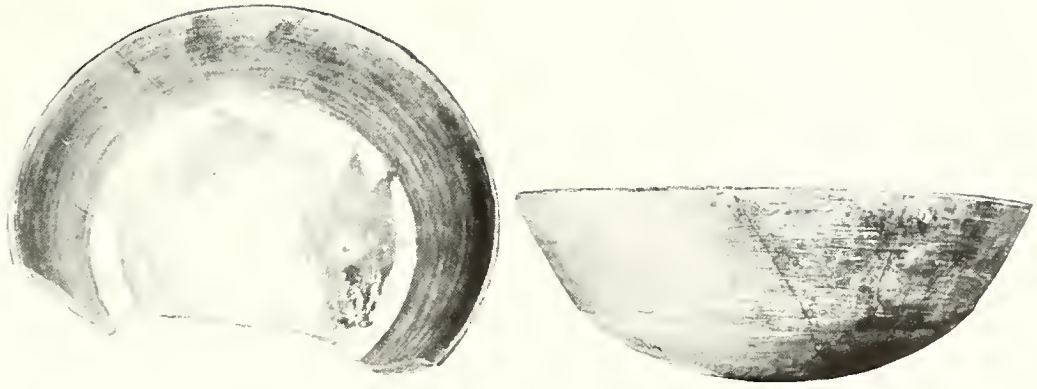


A B

4719

GRAVELOT F9

C D

4726

A

4727

B

4728

4729 NOT ILLUSTRATED

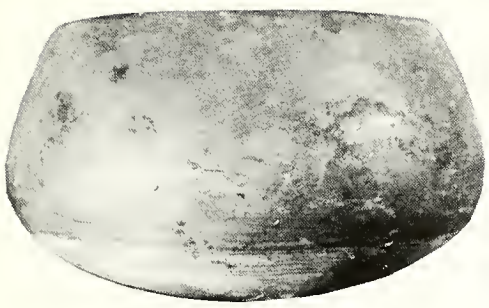
GRAVELOT F10

C

D

E

4730



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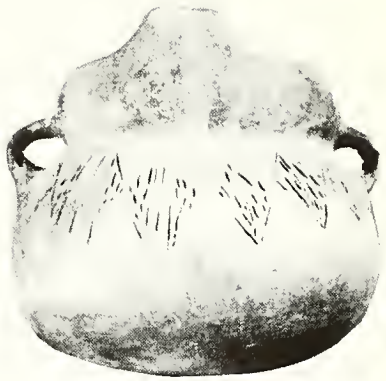

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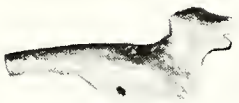

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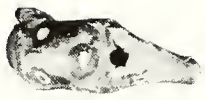

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GRAVELOT 11A

E

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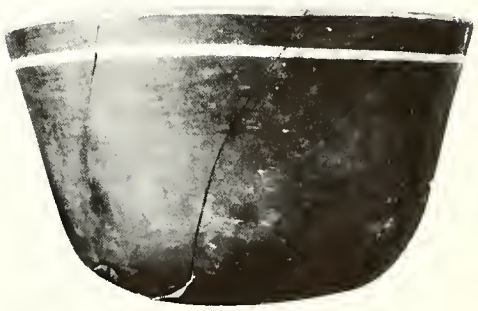


F

4736

A B C

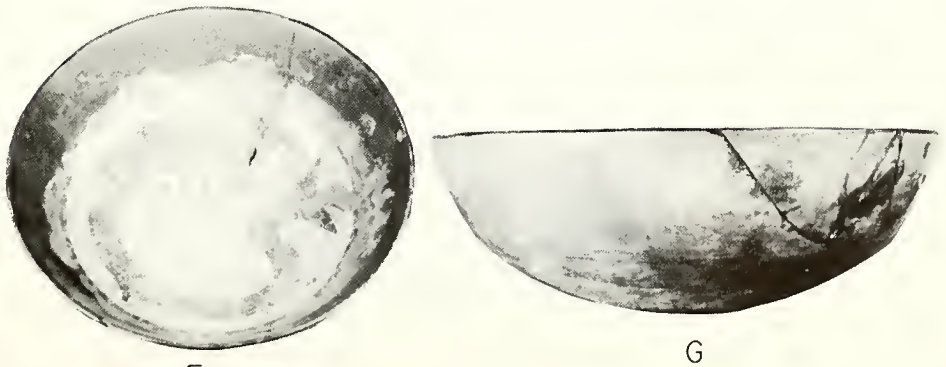
4737

D

4738

E

4739



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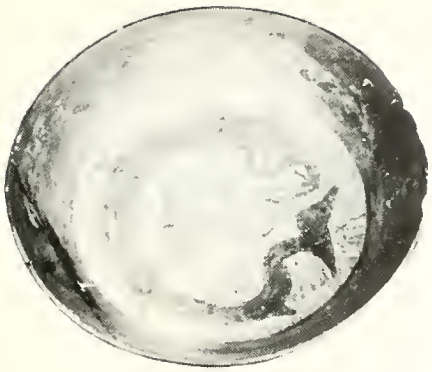

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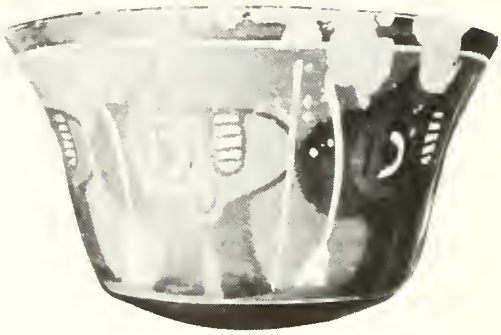

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C

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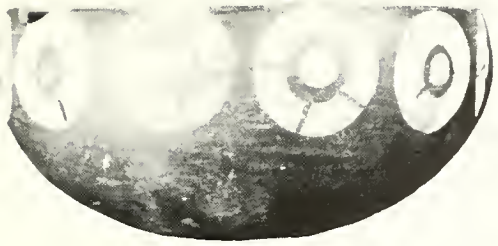
D E

4744 **4745**



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4746

B

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C

4748

GRAVELOT F13

D

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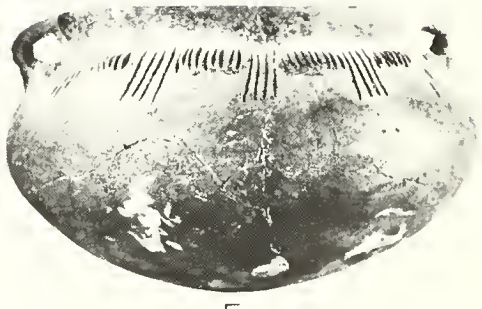

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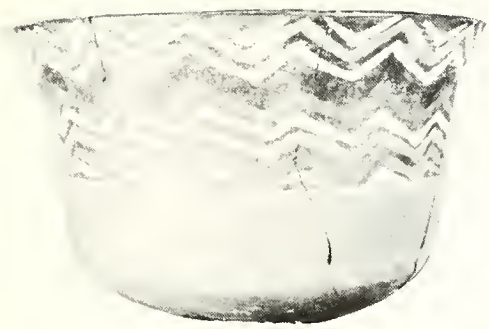

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B

4754

GRAVELOT F15

C

4755

GRAVELOT F16

D E

4757

A

4759

B C

4760

D

4761

4763 NOT ILLUSTRATED

A

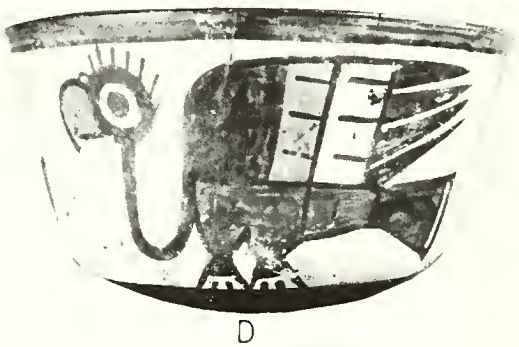
4764

B

4765

C

4766



D

4767

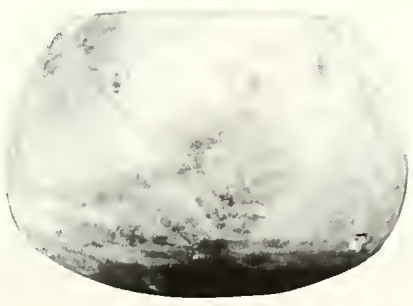
GRAVELOT F19

E

4768

F

4769



G

4770

A

4771

B

4772

GRAVELOT F21

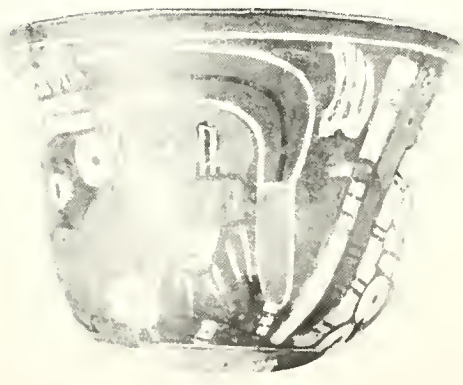
C

4774

F

4776

D



E

4775

B

4779

A

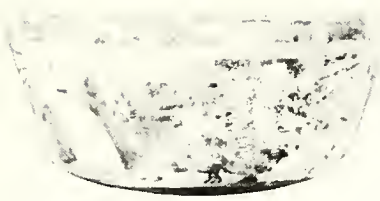
4778

GRAVELOT F23

C

D

4780



A

4781

B

4782

4783 NOT ILLUSTRATED

C

4784

636 F5 M1682
10/09/01 34760 SELF

DATE DUE	
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